

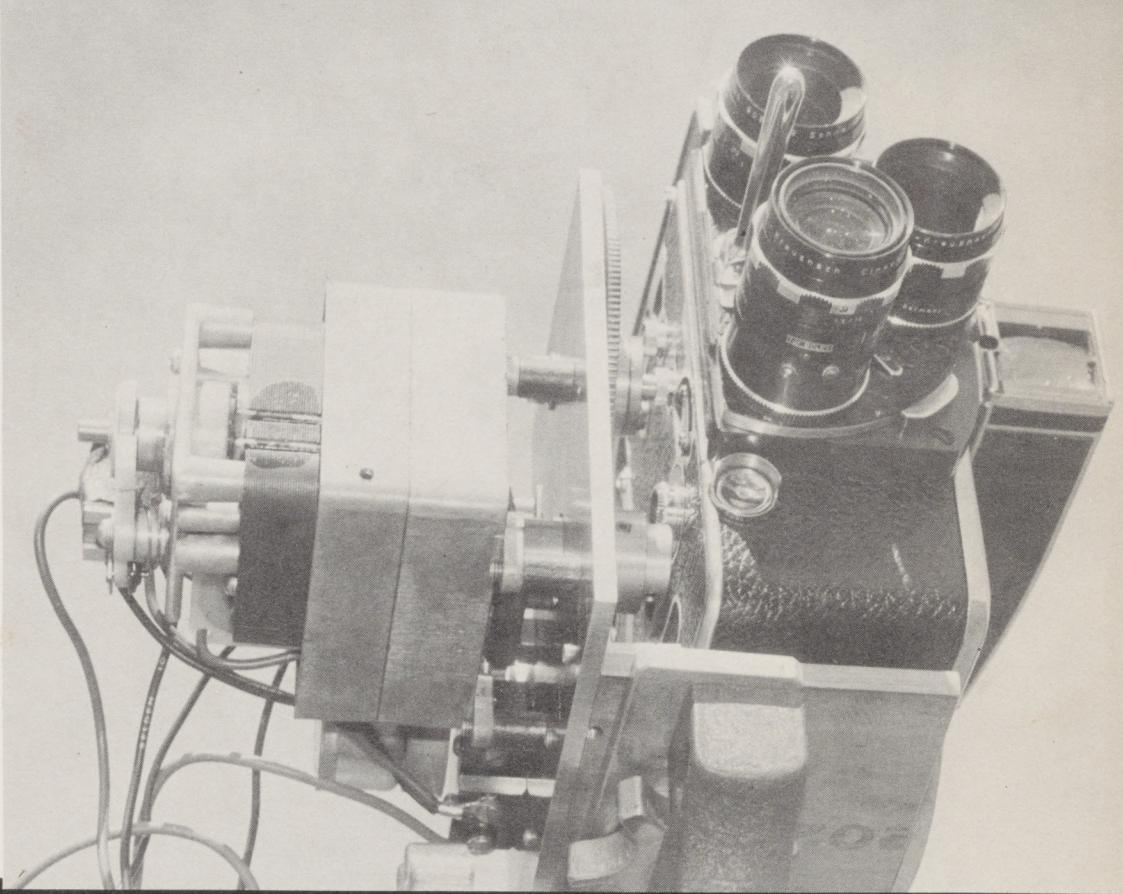
CANYON CINEMA

November 1966

NEWS

LET THIS MACHINE

WORK ON YOUR MIND



CANYON CINEMA CO-OP CATALOG ISSUE

CANYON CINEMA CO-OPERATIVE

In its sixth year, Canyon Cinema felt the need to establish an independent film distribution office on the West Coast of North America to better serve the needs of film-makers and audiences in that part of the world. That facility came into existence on the 14th day of August, 1966, in the wake of the pioneer Film-Maker's Coop and in this year of new Co-ops in London and Boston and rumored Co-ops in Chicago, Philadelphia, Austin, Rome and Paris. The San Francisco Co-op, ourselves, is known as the Canyon Cinema Co-operative.

Canyon Cinema Co-op is, on one level, an organization of independent film-makers, formed to facilitate the distribution of their works and to advance the art of the cinema in all its aspects.

On another level, Canyon Cinema Co-op is a federation of willing devotees of the magic lantern muse, consisting of artists engaged in the creation of 16 mm film, 8 mm film and other related light and image projection media. The devotees have a policy of non-policy, and are subject to only the barest and most basic "procedures" for co-operatively distributing their films or informing likely audiences of their light-projection capacities.

At any rate, the Co-op is a single, non-profit office to help a large number of individual film-makers distribute their own works, at their own prices and on their own terms and conditions. The film-maker receives 75% of the rental, the Co-op retains 25% for operating expenses.

All film artists are invited to join the Co-op.

TERMS OF RENTAL

Unless otherwise marked, titles listed are available to individuals, film societies, cinematheques, schools, colleges, universities, museums, galleries, festivals, other noncommercial film users - as well as to theatres and other commercial film outlets. Rental rates apply to a *single projection* of each film, where admission or subscription charge (if any) is limited to meeting the costs of the program or series, under non-theatrical and noncommercial conditions.

TERMS OF SALE

Inquiries from persons or organizations wishing to purchase prints are invited. Sales of prints are subject to varying use-conditions, depending upon the wishes of the film-maker. Inquiries must state clearly the use intended for the desired print (private; limited, free distribution; territorial distribution; film society exchange; institutional archive; educational instruction; gallery or museum collection; etc.). Please submit such inquiries in full detail.

TERMS OF PAYMENT

Confirmation of rental bookings or sales is via invoice. Please note that shipment is strictly dependent upon payment in full *in advance* of shipment. Failure to honor an invoice in full prior to the noted shipping date will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment will be made only in cases of institutions notifying us in advance of restrictions specifically prohibiting advance payment. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

AVAILABILITY OF PRINTS

Prints of titles listed are the property of the respective film-makers. In most cases a single circulation print is available. It is therefore advisable

that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program. The Co-operative depends on prompt return of prints and observance of occasional special methods of shipment to meet confirmed rental bookings.

TERMS OF CANCELLATION

Films confirmed by invoice are reserved to protect the screening date, with allowance made for time in transit. Every attempt is made to meet every request for each film. Persons responsible for bookings (reservations and payments) made with the Co-operative must insure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than thirty (30) days prior to our shipping date. Failure to do so seriously inconveniences other film users and makes the offender liable to assessment of penalty charges.

SHIPPING & HANDLING OF PRINTS

Films are shipped via prepaid insured special fourth class rate parcel post, special delivery, approximately 12-14 days in advance of the screening date. Users are required to see that films are returned postmarked on the day immediately following the screening date - excluding Sundays. Return should be via prepaid insured fourth class rate parcel post, special delivery, unless otherwise instructed.

A NOTE ON PROJECTION

Be sure to clean the film gate before threading each film. Keep your equipment in top operating condition. Before show time, pretest the projector and make sure the image is in proper focus. A pair of inexpensive binoculars is an invaluable aid to the projectionist when focusing. Unless otherwise noted, all titles have an optical sound track, and projection speed is "sound speed" - 24 frames per second. Films marked silent (normally run at "silent speed" - 16 F.P.S.) are also marked 24 F.P.S. when required.

PROGRAMMING ASSISTANCE

The Co-operative, although dependent upon a volunteer staff, will offer specific recommendations for programming. However, this will be possible only in cases where either length or cost of program is specified, exact date or dates of screenings are given, and advance acceptance of proposed programming is indicated. Film users are advised to figure that minimum cost of a program will run at least \$1.00 per minute of running time, the average rental rate of listed films.

FILM-MAKERS AS LECTURERS

A number of film-makers whose work is distributed by the Co-operative lecture regularly, appearing on film programs devoted to their work as well as programs offering a sampling of new American cinema. Fees vary according to the individual film-maker, and will be given on request. Please state full particulars.

OTHER SOURCES OF INDEPENDENT FILMS

The Co-op does not seek exclusive distribution, believing that the audience for film far outnumbers existing or potential distribution sources. In the interests of film-makers and a fuller range of programming, we urge you to contact the following distributors for their catalogs:

Film-Maker's Co-op, 414 Park Avenue South, New York, N.Y. 10016 (F M Co-op)

Audio Film Center, 406 Clement Street, San Francisco, Cal. 94118 (Audio)

Cinema 16, 175 Lexington Avenue, New York, N.Y. 10016 (C 16)

Creative Film Society, 14558 Valerio Street, Van Nuys, Cal. (Creative)

NOTE: The names of these distributors will appear abbreviated in Co-op catalog as in parentheses above.

= JERRY ABRAMS =

STASH 8 mm 15 min. B & W/Color \$15.00 Sound on tape

Credits: Sound, Dave Severn.

In STASH, an entity searches for another in the world of Psychedelica, only to find the lid of his repressions clamped inextricably to the shape of his soul.

"A Geocinematographic trip!" Max Scherr, Berkeley Barb.

SUBGUM 8 mm 20 min. B & W/Color \$20.00 Sound on tape

SUBGUM slices the loaf of humanity into its Neapolitan parts, and butters them with cause, protest and resolution. The scope of this collage comment ranges from pink-cheeked young nubiles at play to the every-day-world of a Texas ranch hand in a big white ...

"Heavy veined exposeurs weave the base for the compass factory." Robt. Nelson

= BRUCE BAILLIE =

MASS FOR THE DAKOTA SIOUX 1964 20 min. B & W \$20.00

Credits: Gregorian Chant, Trappist Monastery, Vina, California.

Grand Prize, Ann Arbor Festival, 1964. Moholy-Nagy Award, Hull House, 1965.

A film Mass, dedicated to that which is vigorous, intelligent, lovely - the best - in Manthat which this work suggests is nearly dead.

BRIEF GUIDE TO THE STRUCTURE OF THE FILM:

INTROIT: A long, lightly exposed section composed in the camera.

KYRIE: A motorcyclist crossing the San Francisco Bay Bridge accompanied by the sound of the Gregorian Chant.

The EPISTLE is in several sections. In this central part, the film becomes gradually more outrageous, the material being either television or the movies, photographed directly from the screen. The sounds of the "mass" rise and fall throughout the Epistle.

GLORIA: The sound of a siren and a short sequence with a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel.

The final section of the COMMUNION begins with the OFFERTORY in a procession of lights and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The touring car arrives with the celebrants; the body is consecrated and taken away past an indifferent, isolated people, accompanied by the final chant.

TUNG 1966 5 min. Color silent \$6.00

Several First Awards, 1966 Ann Arbor Festival Tour.

Poem to a friend named Tung.

CASTRO STREET 1966 10 min. B & W/Color \$10.00

The coming of consciousness ... picture and sound taken on one street - the color side, female - the B & W side, male, in opposition (creation).

NOTE: Stereophonic sound (1/4 inch separate track available as option, if renter has proper equipment).

ALL MY LIFE 1966 3 min. Color \$5.00

Dedicated to Ted Bielefeld.

Caspar, California. One continuing shot; singing fence. One of the film-maker's favorite films.

NOTE: Not to be booked on same program with Baillie's STILL LIFE.

These and other Baillie films also available from F M Co-op and Audio.

= SCOTT BARTLETT =

METANOMEN 8 min. B & W \$12.50
Harold Zellerbach Award, San Francisco Festival, 1966.

Also available from F M Co-op and Audio.

= DAVE BENNETT =

SNICKERSNACK 5 min. B & W \$5.00
An evanescent rite scored to a double concerto for papercutter and conch shell.

THE SEARCH 5 min. B & W \$5.00
The theory of intentionality burlesqued.

= DAVID BIENSTOCK =

NOTHING HAPPENED THIS MORNING 21 min. B & W/Color \$25.00
Credits: Cast: Christopher Kelley and Rhea Samaras. Photography, Paul Glickman. Sound, Itzhak Barouch. Titles, Richard Evans. Written, directed and edited by David Beinstock.
First Prize for Experimental Film, Chicago Festival, 1965.
First Prize, Ann Arbor Film Festival, 1966.
First Prize, Milwaukee Art Center Festival, 1966.
Meritorious Participation, San Francisco Festival, 1965.
Second Prize, Rhode Island Festival, 1966. Shown at Spoleto Festival, 1966.

Also available from F M Co-op.

= GARY BLACKMAN =

YO-YO (ONCE THERE STOOD A BOY LOOKING AT A YO-YO) 11min. Color \$11.00
A cartoon by Lee Richmond and Gary Blackman.
Credits: Cast: Clifford Lundberg as the narrator, first profile, fourth profile, and hat; William C. Thompson as the yo-yo, sun, second profile, bubble, dog, tree, salesman, suitcase, blue shape and fifth profile; Delphina Blackman as the flower; Lee Richmond as the third profile and poet. Jorma Kaukonen plays the guitar.

The story deals with the boy and the people and things he encounters in his travels.

= EARL BODIEN =

PORTRAIT ONE, EARL JAMES BARKER 18 min. B & W Silent \$20.00
A framed portrait. The subject, E.J. Barker, is the frame as well as the picture. The first part of the "picture" is relaxed, lyrical and straightforward. The second part is a classic movie chase, abstracted to the point of pointlessness.

PORTRAIT TWO, THE YOUNG LADY 3 min. B & W Silent \$5.00
A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century and was filmed on location.
Dedicated to a memory of Bruce Baillie.

= RUDY BURCKHARDT =

LURK 1965 38 min. B & W \$30.00

Credits: Filmed in Maine. Starring Red Grooms, with Mimi Grooms, Edwin Denby, Yvonne & Jacob Burckhardt, Neil Welliver, and others. Music selected by Frank O'Hara. Spoken soliloquies by Edwin Denby.

"Happy with his luscious daughter Aurora in a rustic setting, Professor Borealis has devised an improved brain and is ready to transplant it. From this point the action keeps turning corners. Really great performances by Red Grooms. Photography and direction are topnotch Burckhardt, highly personal but pokerfaced. The humor is tenderly black. Burckhardt's fusion of documentary-type photography with fairy tale story is nearer Keystone than avantgarde (and demonstrates) its visual honesty and particular virtuosity." Edwin Denby

= BOB COWAN =

EVOCATIONS 17 min. Color \$20.00

Kent Film Festival, 1966.

...a tribute to overwhelming nature.

Also available from F M Co-op.

= TOM DEWITT =

ATMOSFEAR 6 min. Color \$10.00

Harold Zellerbach Award, San Francisco Film Festival, 1966.

The figure of the fact and the fact without the figure. The city scene, seen and unseen; real and abstract; day and night; straight and fright.

= ROBERT FELDMAN =

HEY, STOP THAT! 6 min. Color \$6.00

Credits: Wes Patterson, Cameraman. Robert Feldman, Director and Editor.

"The juxtaposition of images is quite marvelous ... a very original film."

John Frankenheimer

THE MATTRESS 9 min. B & W \$9.00

Second Prize, Foothill College Film Festival.

"...imaginative and sensitive use of the camera." Stanley Eichelbaum.

CHAOS 3 min. B & W \$3.00

Credits: Gerald Slick, Cameraman.

Traffic in a mad quest for speed. One of three U.S. films shown at the Third International Week of 16 mm films, Evian, France.

3834 OPAL STREET 7 min. B & W \$5.00

Second International Peace Film Festival, Los Alamos, New Mexico.

Also available from F M Co-op.

= LARRY JORDAN =

WATERLIGHT 9 min. Color \$12 Sale: See note at end of listing

An impressionistically filmed sea voyage, made from the decks of a trans-Pacific freighter. The film is poetic in nature, showing the colors and moods of the sea, through day-time into night-time, and back to day-time again. Guitar music sound.

HYMN IN PRAISE OF THE SUN 9 min. Color \$15.00

A fast-paced, high-keyed film. The images used are predominantly floral, highly colored cloths, and Egyptian reproductions. These images dance a passionate joy-dance. Since each image has something to do directly, or indirectly with the great life-giving power of the sun, the film is a hymn in praise, not of a god, but of a power in the sun, a power so commonplace and all-embracing that its wonder is often overlooked, except by the poet. Music of the Caucasus on the sound track.

EIN TRAUM DER LIEBENDEN (A Dream of Lovers) 6 min. Color \$8.50

Film animation with warmth and ritualistic charm. White silhouette figures of man and beast perform airy feats against shifting backgrounds of trees, stained glass windows, rainbows, and classical scenes. An interesting feature of this film is that both the animated figures and the backgrounds are the result of improvisation on the part of the film-maker. They were shot without a script, and were not subjected to the usual processes of cutting and editing. Therefore, they are a combined dance or jazz performance, on a visual scale. Music of Thelonius Monk on the sound track.

JEWELFACE 6 min. Color \$8.50

A little over one half of the imagery of the film is composed of a series of unusual visionary mixed-media color drawings by the artist, George Herms of Topanga, California. The remainder of the imagery is an impressionistic display of the rich mystical light of a stained glass window in the artist's house as it hits faces and flesh, toys and beaded mirrors. A 'rondo' form is used in the film, alternating the artist's work with live scene-fragments from his surroundings. Music of the Greek Bouzoukia on the sound track.

A TRIPTYCH IN FOUR PARTS 14 min. Color \$20.00

The first part of the film is a cinematic portrait of artist, John Reed, and is filmed in the early 'hey-day' of the North Beach scene, around 1959. The central two-part section of the film was made in the deserts of Mexico and the Southwest at about the same time. It follows a mystical trail in search of the mysterious peyote cactus, and shows this plant in all stages of its life cycle, curing, and preparation for consumption. The final 'panel' of the triptych is a portrait of the Wallace Berman family, also filmed in 1959. The music of the sound track is the evening raga as played by Ustad Ali Akbar Khan.

SHOMIO 2 1/2 min. Color \$5.00

An abstract 'hand-painted' film. Broad, staccato color patterns. An overlay, in spots, of back heavy-lined symbols. Colors applied directly to clear film with Japanese paint pens. Sound from Japanese Buddhist monastery.

PORTRAIT OF SHARON 8 min. Color \$12.00

Clouds moving rapidly through the sky like boiling sails, and right through them--motorcycles, landscapes, the nude portrait of Sharon, romantic fresco paintings of trumpeters and flying horses. A multiple-image, or 'superimposition' film. Very fluid. Colors mutating from pastels to deep, rich hues. Charlie Parker's Latin renditions on the sound track.

= LARRY JORDAN = (cont.)

GYMNOPEDIES 6 min. Mono-color tint \$8.50

Animation, in soft chalk-blue, of nineteenth century steel engraving backgrounds, against which a theme of 'weightlessness' is played out like a fantasy chess game by cut-out figures of human, animal, and invented characters and objects. Accompanied in sound by two of the "Trois Gymnopédies" of Eric Satie.

ENID'S IDYLL 12 min. Mono-color tint \$17.50

Simple, stunningly-timed animation. The backgrounds are from the engravings of Dore. A story of love, violence, death, and resurrection of two Arthurian characters, Enid and Geraint. The film is tinted blue-green. An extract from the 'Resurrection' Symphony (#2) by Mahler is heard on the sound track.

THE MONKEY 3 min. Mono-color tint \$5.00

Animation—primitive, jerky, charming. The monkey does a three-minute odyssey through Victorian arboretum, stars, moon, jungle and sands of the desert. In livid green. Pop song, "Fools Rush In" on track.

THE DREAM MERCHANT 3 min. B & W \$5.00

A 'multiple-image' film, produced not by superimposition, but through animation techniques of photographing images frame by frame. Two and sometimes three different, but related images are alternated—every other frame (24 frames per sec.) through the film. This causes two images to appear to the eye simultaneously, without the transparent 'ghosting' effect of superimposition. The images themselves are formed of a wide conglomeration of old engravings, sundry junkyard objects, old shoes, and white paper cut-outs. Music of Thelonius Monk on the sound track.

PINK SWINE 3 min. B & W \$5.00

Partly animated, partly a 'multiple-image' film, utilizing real objects, old movie stills and girly magazines. Sound by John, Paul, George and Ringo.

MINERVA LOOKS OUT INTO THE ZODIAC 6 min. B & W \$7.50

A collage film, both of picture and sound. Twelve collages with engraved cut-out figures on photo backgrounds roll past the camera in static and bizarre procession. Each of the twelve zodiacal interpretations is accompanied by a different passage of music, from Brahms to Art Blakey.

THE SOCCER GAME 6 min. B & W \$7.50

Much of the imagery is taken from Seligmann's 'Mirror of Magic', which is to say, medieval woodcuts of primarily alchemical or astrological content. The film carries a tone of levity and seriousness together, and is a tightly constructed 'game' in an astral amphitheater. The sound is reminiscent of the games of nine-pins in Rip Van Winkle.

THE ONE ROMANTIC VENTURE OF EDWARD 15 min. B & W \$20.00

Stan Brakhage plays the part of an introverted young man whose semi-erotic daydream leads him to a fall. The music of Shostakovich is heard on the sound track. The film was awarded a medal of merit at the 1958 Brussels International Experimental Film Festival.

MAN IS IN PAIN 7 min. B & W \$22.50

Has been described as an existential film. The bizarre situation of a man's hand (the viewer never sees the rest of the man) trapped in a room, its attempts to break its bonds, and seek air. The sound is a poem by Philip Lamantia, from which the film takes its title.

= LARRY JORDAN = (cont.)

HAMFAT ASAR 15 min. B & W \$22.50

One of the film-maker's most elaborate and sustained animated films. It has been the subject of critical articles using it as an example of "the animation medium as a fine art". The background scene (an antique engraved seascape) does not change throughout the entire film. It is actually a film of one shot. But the happenings make the film far from boring. Mushrooms fly. Tightrope walkers. Metamorphosing monsters. A dialogue of the bizarre, and a plumbing of the fantastical world of the dead. (Asar is an ancient Egyptian name for Osiris, god of the dead). The sound comes from an anonymous Haitian drum group.

DUO CONCERTANTES 9 min. B & W \$12.50

Two animated 'sister' films, using engraved backgrounds and engraved cut-outs. The first part, THE CENTENNIAL EXPOSITION, takes its visual source material from the engraved catalogue published at the time of the 1876 Centennial Celebration of Independence Day. The illustrations, however, are used much more surrealistically than their authors intended them to be. Part two, PATRICIA GIVES BIRTH TO A DREAM BY THE DOORWAY, is a one-background animated piece, and shows the lightness and surprise of a surrealist-romantic dream. The sound is a surprisingly apt Viotti violin concerto. Winner of three festival first prizes, and one second prize. (Print in Museum of Modern Art Film Library).

VISIONS OF A CITY 16 min. B & W Silent \$20.00

Poet Michael McClure portrays a man etched on the reflecting surfaces of the stone and glass city. All of the images in the film are reflected images, caught in widely varying, and sometimes minute corners of the city streets. The theme is that of a man trapped and frustrated by the barriers of stone and glass, and his fly-like struggles to escape the web.

NOTE: The rental price of each of Jordan's films is as stated with the description, except when a program of one hour or longer is booked. The rental is then considerably lower, and is to be negotiated with the film-maker, through the Co-op.

NOTE: The purchase price of a print of any Jordan film is three times the cost of the print from Multichrome Lab, San Francisco. The purchaser then has the right to show the print, either publicly or privately, and to retain all money received from the showing. The purchaser does not have the right to cut, amend or tamper with the print in any way without written permission from the film-maker. The purchaser may not dupe or reproduce the print in any way, except that stills for publicity may be made from the print, provided they are used uncropped and undistorted.

Jordan's films also available from Audio.

= GEORGE KUCHAR =

HOLD ME WHILE I'M NAKED 17 min. Color \$15.00

Credits: Starring Donna Kerness, Andrea Lunin, Steve Packard, Hope Morris.
"On the screen Kuchar's ideas work and are likeable at the same time. I think they are the real thing: Poetry without poetics."

(James Stoller, Village Voice)

"A very sad, very funny film on nothing more or less than sexual frustration."
(Ken Kelman)

= GEORGE KUCHAR = (cont.)

CORRUPTION OF THE DAMNED 55 min. B & W \$55.00

Credits: Starring Gina Zuckerman, Larry Leibowitz, Floraine Connors, Mike Kuchar.

A big, endless journey into cinematic chaos and the virtual self-destruction of the traditional narrative cinema.

"Name a film you have seen recently that had any real laughs in it. Kuchar has too many laughs to be taken seriously by many, but someday he will be recognized. Beneath the laughs lurk a mirror of our beliefs, the middle-class cliches we live by." (Leonard Lipton, Berkeley Barb)

Kuchar's films are also available from F M Co-op.

= LOU LEFORT =

A GENTLE KISS 10 min. B & W \$20.00
Credits: Cast, Loyrn Wesley, Valarie Belden, Valarie Ivyan, Ranier Labus.
Music, New York Improvisation Quartet.

is a story of arrogant conventionalism told visually in semi-mime. The two girls represent a vain society who are involved only in themselves and their feminine appearance, which they flaunt pretentiously. The lame girl with the ball represents a humble type of individualism. The man with the net is a masculine challenge.

FILM FESTIVAL 3 min. B & W \$10.00

Credits: Voices, Ronnie Snyder and Eddie Deane. Music, Souther Music Corp.
A conversation by two people at an international film festival, who are waiting for the films to start.

= CHARLES LEVINE =

SHOOTING GUNS 5 min. B & W Silent \$10.00
Jonas Mekas shooting his film *GUNS IN THE TREES*.

PEACHES AND CREAM 5 min. Color \$10.00

Credits: Assisted by Paul Morrissey.

A film of the collage paintings of Stanley Fisher.
THE SOUND OF CHARTREUSE 19 min. Color \$35.00

Also available from F M Co-op.

= LEONARD LIPTON =

WE SHALL MARCH AGAIN 8 min. B & W \$10.00

An ironic semi-documentary on the peace march from the U.C. Berkeley campus to the Oakland Army terminal. The march was halted at the Oakland city line by police and Hell's Angels.

= GUNVOR NELSON AND DOROTHY WILEY =

SCHMEERGUNTZ 15 min. B & W \$15.00

First Prize, Ann Arbor Film Festival; Prize, Kent University and Chicago Art Institute Film Festival.

"*SCHMEERGUNTZ* is one long raucous belch in the face of the American home. A society which hides its animal functions beneath a shiny public

surface deserves to have such films as *SCHMEERGUNTZ* shown everywhere, in every PTA, every Rotary Club, every garden club in the land. For it is brash enough, brazen enough, and funny enough to purge the soul of every harried American married woman." Ernest Callenbach, Film Quarterly

Also available from F M Co-op and Audio.

= ROBERT NELSON =

PLASTIC HAIRCUT 15 min. B & W \$15.00 Sale: \$120.00

Chicago, Midwest and Foothill Festivals. Special showing at Oakland Museum of Art. Picked as one of the ten best films of 1963 by Ken Kelman, Village Voice.

Mime R.G.Davis and actress Judy Goldhaft participate in bizarre, absurd settings created by painter Wm. Wiley and sculptor Robt. Hudson. Steve Reich's sound montage precedes a highly informative interview between R.G.Davis and Robt. Nelson.

A trip into a rank world of plastic cymbals covered with hair and neatly cut pieces of film.

Also available from Audio.

THICK PUCKER 11 min. B & W \$15.00 Sale: \$120.00

Prize winner, Chicago Festival, 1965.

Photographed in the streets of San Francisco, this film employs the candid gesture, event, and expression of a city's people to build an exciting tempo of rapid cutting and explosive action. The unique soundtrack by Steve Reich is a musical montage of city sounds taped while filming.

OILEY PELOSO THE PUMPH MAN 15 min. B & W \$15.00 Sale: \$130.00

Naked girls swinging on a rope, uniformed Negro teenagers and an automatic gun machine are some of the recurring units of this film. The images are poetical and personal ... and haunting.
"Very pineapple." New York Herald Tribune

OH DEM WATERMELONS 12 min. Color \$15.00 Sale: \$150.00

Winner, Harold Zellerbach Award, San Francisco Festival, 1965.
Oberhausen West German Festival. Prize, New York Festival.

"A surrealistic satire on the myth of Negro sexuality ... funny, inventive and meaningful." Richard Roud, Sight and Sound

"Robert Nelson's watermelon film, narrated by the minstrels' hypnotic song, is extremely good." San Francisco Chronicle

"Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive Negro stereotypes in the book - the watermelon." San Francisco Examiner
"One of the best films of 1965." Jonas Mekas, Village Voice

Also from Audio.

CONFESIONS OF A BLACK MOTHER SUCCUBA 16 min. B & W \$16.00 Sale: \$140.00

Violence, sex and TV commercials are the recurrent themes of this disconcerting movie. There is humor, but it is black and hip and not for the timid souls.

"Its plot was a breakthrough in modern cinema or pickled with innuendo and eroticism, according to taste. Anyway, it excited a more vocal reception than the last time Rock Hudson and Doris Day walked hand in hand into the sunset." San Rafael Independent Journal

= PETER NICOLOPOULOS =

BLACK MANTRA 1965 11 min. B & W \$11.00

Credits: Starring Paula Friedman, Tami Baireuther and members of the San Francisco Mime Troupe. Music by Bob Curfluh.

= ANDREW NOREN =

A CHANGE OF HEART 1965 37 min. B & W \$50.00

A Further Adventure of the Cunnilingus Kid.

"This is where cinema is in 1966 - it walks naked across the screen, with the early morning light pouring into the room - naked, new and full." Jonas Mekas, East Side Review

"Very brilliant, of course." Ken Jacobs, in conversation

"I thought it was nice. You'd like it." A.N.

"As a movie, I think it sucks." ?

"A pretentious bore." ?

"Noren has attempted a very difficult reverse-underhand groin-grab, and it comes off." Robert Nelson

"It ripped my guts out." Sheri Osborne

"I came four times." ?

= LOREN REHBOCK =

CHRYSALIS 10 min. B & W \$10.00

In Golden Gate Park, a picnic takes place. A beautiful girl, dressed in white, is kept in misery by three evil brothers who are gorging themselves. A Hero appears, kisses her at full gallop; he runs away pursued by the three brothers who want to clobber him. The girl also chases him, hoping for a second kiss. The hero is trapped twice. He escapes each time ingeniously. The brothers are finally overcome by exhaustion. The girl reaches him; they slide down a bannister together, embrace and run into a tunnel.

No dialogue, piano accompaniment.

EMILY 3 min. Color \$5.00

A color montage of a girl, Emily, nude; dancing, moving, clowning. Four layer superimposition at times. Sound: vibes, prepared piano, prepared electric bass guitar, drums, etc.

= PAUL RYAN =

"I CAN'T GET NO ..." 4 1/2 min B & W \$10.00

Credits: Directed and photographed by Paul Ryan and Bob Chamberlain. Music by the Rolling Stones.

Second Prize, Foothill College Festival, 1966.

The San Francisco Cow Palace Beatles concert audience juxtaposed with the elders of the city.

NEITHER MORE NOR LESS 12 min. Color \$18.00

Credits: Music by Gene Turitz.

A color fantasy of a little girl's day in San Francisco. For her, people are amusements and a strange friendship develops, and ends.

= SHEIL-KAMA PRODUCTIONS =

FEEDING TIME 1966 14 min. B & W \$14.00

FEEDING TIME is a commentary on the forces of destruction within our society, sometimes sad and sometimes funny. A machine that eats houses enjoys every wooden morsel. The Machine is totally indifferent, merely desiring that it be driven up to some old and discarded building and allowed to feed. The house is the tradition and roots of our culture and the Machine is the force of change.

= JOSE SOLTERO =

JEROVI 10 min. Color Silent \$10.00

Credits: Starring Jerovi Vail Sanson.

Ten Best List, 1965, Jonas Mekas, Village Voice.

"The best photographed was JEROVI, a pointless bit of erotica of a young man making love to a flower and to himself." Bill Pepper, New York World-Telegram & Sun.

"... if sensual self love in practice doesn't offend you, you'll find some vivid camera imagery." Movie Scene, New York Post

RINON 6-10 min.* Color \$10.00

Credits: Starring Jean Louis Berthiot.

RINON, Spanish for kidney: n. In vertebrates, one of a pair of glands, situated in the body cavity near the spinal column, and serving to excrete urea, uric acid, and other waste products of metabolism. In man, the kidneys are bean-shaped organs, about 4 1/2 inches long. Each kidney is made up of epithelial tubes which secrete urine, collect it, and discharge it into a main cavity whence it is conveyed by the ureter to the bladder for a periodical discharge. Each tubule begins as a thin-walled invagination or capsule surrounding the *glomerulus* or *Malpighian tuft*, the capsule and glomerulus together constituting a kidney corpuscle. 2. Temperament; disposition; sort; kind.

* Speed: The film should be projected at 8 F.P.S. or slower so as to give the required effect. If impossible, the film may be projected at 16 F.P.S.

* Sound: Any accompaniment. Suggestions: Music by The Supremes; Indian music; selections from Whitman's *Leaves of Grass* to be read by two or more people simultaneously in front of the screen, holding candles before their faces.

Also available from F M Co-op.

= GERM STERN =

Y 12 min. B & W \$12.00

Credits: Co-maker, Ivan Majdrakoff. Sound, Michael Callahan.

... a question (as valid a form in film poetry as a phrase or a sentence): what effect does the authority does the authority syndrome of the highway have on contemporary sexual dynamics? The question is asked through a collage of highway signs, center lines, the nude seen as the WAY with circumstantial sounds of orgiastic motors and brass.

Also available from F M Co-op.

= BEN VANMETER =

THE POON-TANG TRILOGY 8 min. B & W \$15.00

Credits: Leslie Stewart.

Erotic, satiric, esoteric winner of Special Award, Ann Arbor Festival, 1965.

An F.B.I. agent confiscated the film at the lab to be "sent to Washington to be destroyed". When I wrote asking under exactly what law their agent acted, the film was returned to me.

My first 16 mm sound film.

SOME DON'T 8 min. B & W/Color \$15.00

Credits: Miss Exotica.

Nitty-gritty documentary. Prize at Detroit Institute of Art, 1965.

OLDS-MO-BILE 12 min. B & W \$15.00

Peyote film - first breakthrough. Prize at Kent State University, 1965.

COLORFIIM 8 min. Color \$15.00

Credits: Lucie Lewis, John Graham, Ann Hallett, Jerry Jump, Nancy Burgess, Julia VanMeter, Slim Gaillard.

UP TIGHT, L.A. IS BURNING ... SHIT 20 min. Color \$25.00

First Prize, Ann Arbor Festival, 1966. First Prize, University of Cincinnati Spring Arts Festival, 1966.

Also available (except SOME DON'T) from F M Co-op and Audio.

= MICHAEL K. WIESE =

THE GIFT 2 1/4 min. B & W \$8.00

Commendation, Wellesly Festival, 1966. Filmed in Rochester, New York.
A simple desire fulfilled.

LUV 4 1/2 min. Color \$11.00

San Francisco Festival, 1966.

A round-about thing about us.

TREE 2 1/2 min. Color Silent \$8.00

... for psychedelic interpretation.

THE MEMOIRS OF THE DREAMS OF THE WEDDING OF NASTALA

2 1/2 min. Color \$8.00

= JUD VALKUT =

DIFFRACTION FILM 10 min. Color Silent (24 F.P.S.) \$15.00

A light "trip", an evocation of the sun as kaleidoscopic father of all vision. Originally premiered as an integral section of USCO's "Hubbub" and "We Are All One" multi-channel media-mix shows at Canyon Cinema, San Francisco LSD Conference, MIT, RISD, Film-Maker's Cinematheque, numerous other universities.. Featured also at the Bridge Theater and in one-man shows (Bard, City College, U of Cal., Canyon Cinema).

"... this sensuous sea of color, motion, and light that seems to surround us completely and we swim in it almost bodily and it is like going through the most fantastic dream." Jonas Mekas, Village Voice, writing about USCO performance featuring DIFFRACTION FILM.

LATE ENTRIES

The following entries are currently available from Canyon Cinema Co-operative, but they were received to late to be alphabetized.

= DAVE BENNETT =

PHOTOGRAPHING THE FIGURE: A TECHNICAL FILM 6 min. B & W/Color \$6.00
An editing orgy parodying pornography.

= EDD DUNDAS =

THE BURNING EAR (MUEYASUI MIMI) 28 min. B & W/Color \$28.00

Credits: Written and created by Kenji Kanesaka. Directed and photographed by Edd Dundas. Starring Tatsuo Hasegawa.

"THE BURNING EAR was filmed in Tokyo during the first half of 1964 while its creator, EddDundas, was studying Japanese films at Shochiku Studios. Inspired by the shock of the Kennedy assassination, it suggests this not uncommon element in Japanese political life. The camerawork, alternating between the dream-fantasy world of color and the grainy black-and-white reality of contemporary Japan, skillfully integrates the various elements of eroticism, violence, traditional ritual and fantasy which Dundas has worked into an artistic whole with insight, maturity and an authenticity that reflects his deep immersion in the Japanese culture."

From notes on the Premiere American performance, Surf Theater, San Francisco

THE BURNING EAR is not meant to re-enact any one assassination, but to live inside one particular young assassin for about a day before the "event". The boy is easily confused by time ... the past, the present, the here and the there.

= ROBERT NELSON =

THE POPULATION EXPLOSION MOTORCYCLE HORSE (TAPE ONLY NOT A FILM)
9 min. 7 1/2 I.P.S. Rental: \$5.00 Sale: \$10.00

A taped monologue in which Robert Nelson discusses the population problems of California and how those problems tie in with the motorcycle, and finally the close similarity between the motorcycle and a horse.

"... a Good ploglam filler." Nippon Times

Suggested for use during intermission or before show to fill those anxious moments.

[We hope to be able to distribute more tapes and other supplementary materials in the future. There seems to be a need for stills, and perhaps for monographs and press sheets for publicity purposes. We will try to aid the exhibitor in every possible way, and any suggestions of other materials and requests for these materials will be welcomed.]

NEW ENLARGED CATALOG AVAILABLE IN SPRING 1967

Because of the high cost of printing and mailing, we would appreciate knowing in advance if you would like a copy of the Spring '67 catalog.

If you wish a single copy, simply print or type your name and address in the space below and mail to Canyon Cinema Co-operative, 58 Verona Place, San Francisco, California, 94107.

Name:

Address:

Extra copies are available at \$1.00 each.

Enclosed find \$ for extra copies.

CANYON CINEMA NEWS

Canyon Cinema News is a monthly information journal listing film festivals around the world, schedules for independent and historically significant film showings, information on new films and on film-makers, news of film equipment and jobs.

The *News* is an invaluable aid to the film-maker, the film booker and exhibitor, and all who are interested in the new directions being explored in the film medium.

Canyon Cinema News is available for \$2.00 annually (12 issues).

Name:

Address:

Subscription address: 263 Colgate Avenue, Berkeley, California.

For your convenience, subscriptions accompanying catalog requests may be sent as a unit to the Co-op address above.

The Co-op is contemplating the distribution of supplementary materials as well as the films themselves. Please check those items you would or could make use of for local advertising purposes or for private collection.

Stills from films: *Stills of film-makers at work or play:*

Monographs on films and/or film-makers: *Taped lectures or dialogues:*

Press releases on individual film-makers and/or films:

Subscriptions \$2.00 per 12 issues
263 Colgate Avenue, Berkeley, California
94708, U.S.A.

On the cover is an illustration of ELDON MARSHALL'S MOTOR-DRIVEN TIMER, finally shown after 2-3 month delay. Models are available for B&H and Bolex cameras to time intervals of 3.3, 5 and 10 seconds, for \$400 and \$375 respectively. An additional attachment to turn lights on - take a picture - turn lights off - is available for an additional \$25. Write Eldon L. Marshall, 2544 East Maplewood Avenue, Littleton, Colorado 80102.

The 2nd Underground Cinema show is being planned in Tokyo, possibly to begin in late November of this year.

We are writing this month to the Japanese Underground, via Kenji Kanesaka, asking if they would like to join in a world-wide organization of independent film artists as a Film Co-operative. If this kind of organization comes into being, we envision each area as having its own autonomous character and freedom of action.

DIRECTIONS FOR BUILDING A SIMPLE OUTDOOR STEAM TENT, AMERICAN INDIAN STYLE:

Apologies for absence of photo and illustration information, which we hope to be more able to afford soon.

Collect thin boughs, about 8' long, or purchase thin lumber strips.

Decide circular area of steam tent, place wooden member around circle, approx. 12 - 18" apart; tie at top. Bend at top if possible. Cover with polyethylene, leave door area, make flap - use black plastic tape.

Dig hole for rocks, one corner inside tent, 18" in diameter, 2' deep, near door.

Dig fire pit near tent, collect river rocks.

Use cold water in bucket with pitcher for splashing water on red-hot rocks (placed into tent fire hole by last person into bath or non-participant).

Eucalyptus or other fragrant leaves, etc. good for floor of tent. Experiment with different fragrances and combinations of things to drop with water on hot rocks to mix with steam.

Canyon Cinema preference is for night baths; incl. small light in tent, candle or kerosene lamp. Pass cold water pitcher around when very hot. Either cold water or snow right after bath or bed.

Report on Blackberry Company feature, by Paul Tulley and Bruce Baillie. Slow method, so far shooting in 16 mm (negative), mainly due to 16 mm self-blipped, sync equipment availability (no such thing yet in 35 mm known on West Coast) and cost of film stock. If money comes soon will switch to 35 mm and blow up 16 mm sections (different sections planned to have different film texture anyway). Slow method gaining "text" of film while working.

Discovery that rules of time apply to film art when attempting to derive the work directly from everyday life. Five days and nights, 45 min. of film

and 3 hours of sound required for 10 min. of finished film. Also much loss --- much carried away by time.

Discoveries in "recording" (camera, etc. - any recording apparatus). There is a value field that continues after the natural impulse to turn off - we are trying to learn to keep on it - on it - on it. Also our framing in this piece is getting at - in the basically narrative film - a nondistinction between "content" and the medium itself --- the framed photograph.* Wherein what it's about; the movement within and without - the relationship of points of view (from within the picture outwards, and from outside inwards), etc., are really only one thing. In this new film, we work from the still vital, traditional novel form --- reconsidering the novel, as though it were not the most common material for the popular cinema --- we work on the story thread and on character development - Evolvement would be a great deal to hope for in this first exploration. We have no one to do our business, so we tend so far to minimize all of this terrifying work by getting right at and into what we can do when we are ready to do it. We proceed at this discovery stage with no idea or plan. We spend \$300 a week on sync equipment rental with a budget of \$1200!

---B.B., 10-29-66. Caspar, Calif.

* "The Photograph": literally requiring the camera to be removed from the "subject" ... thus the traditional informative frame, thus the distinction between content and the vehicle itself.

FESTIVAL AND COMPETITION NEWS

OBERHAUSEN FILM FESTIVAL

The next Westdeutschen Kurzfilmtage will be held April 2 - 8, 1967, in Oberhausen, strictly for films under 36 minutes. Four prizes of \$1250 each in documentary, animated, short feature, and experimental categories. Also 12 prizes of \$250 each for the same categories, plus for the best camera work in a short film. Films are to have been completed less than two years, and not shown at other German festivals. Prints must reach Oberhausen by March 13, 1967. The total prize money in this festival is \$12,500. For more information write 42 Oberhausen (Rhld) Schwartzstrasse 71, Germany.

24 short films which were winners at past Oberhausen festivals were shown in a marathon program each day from October 1 - 9, at the "photokina" in Cologne.

A retrospective of 18 programs of Czechoslovak films will be the main feature of the next festival at Oberhausen.

AMERICAN FILM FESTIVAL

The Educational Film Library Association (EFLA) has announced its Ninth Annual American Film Festival for May 10 - 13 at the Biltmore in NYC. Categories are Art and Culture; Business, Industry, and Public Relations; Education and Information: Health, Safety, and Medicine; Religion and Ethics. All 16 mm films should have been released during the calendar year 1966 to be eligible. The deadline for entries is January 27, and entry forms are available from EFLA, 250 West 57 Street, NYC 10019.

INDEPENDENT FILM-MAKER'S FESTIVAL

The Sixth Annual Independent Film-maker's Festival has been announced for June 3 & 4, 1967, with \$1000 in prizes to be offered. Information and entry forms may be obtained from Independent Film-maker's Festival, Foothill College, 12345 El Monte Road, Los Altos Hills, California.

SUNCOAST FILM COMPETITION

The Third International Florida Suncoast Film Competition will be held in Pinellas Park, Florida (near St.Petersburg). All 8 and 16 mm films will be considered, but no more than two per person. Prizes of \$300 to be given. Deadline for entries is February 8, 1967. No entry fees required. Write Beaux Arts Gallery, 7711 60th Street, Pinellas Park, Florida.

Entries may be made at the same location for the SOCIETY OF FINE ARTS ANNUAL PHOTOGRAPHY COMPETITION for B&W, color and slides. The show will be held May 14 - June 2, and the deadline for entries (no limit) is May 8.

NATIONAL STUDENT FILM AWARDS/1966

Open to 16 & 35 mm films made by students since January 1, 1965. Awards in the categories of dramatic, documentary, animated and experimental. Films must be received before November 12, 1966, at National Student Film Awards/1966, c/o Bonded Film Storage, 630 Ninth Avenue, NYC 10036, Attn: Mr. Buck Foreman. One application with the film and another to John Brockman, 1865 Broadway, NYC.

A recently organized experimental film group in San Luis Obispo: The San Luis Obispo Cinema Guild, with programming by Mrs. Gloria Heinz, 2517 Santa Clara, San Luis Obispo, California.

At Intersection in SF, October 23, a beautiful program of films by Michael Mideke, including *AASIS*, *MANTRA*, *NIGHTRIDE* and others. Mike will probably release this program to exhibitors as a package, and it is strongly recommended. Contact him at Canyon Cinema Co-op.

A new and greatly expanded catalog is available from the Creative Film Society, 14558 Valerio Street, Van Nuys, California.

New place for film-makers to stop while travelling in the Southwest, for show/lecture: Nevada Southern University, Reno, Nevada. Contact Gene Dawson, English Department.

Winners of the FILM AS ART competition at the 1966 San Francisco Film Festival: *9 VARIATIONS ON A DANCE THEME*, Hilary Harris; *SUNFLIGHT*, Gerald McDermott; *THE LIFE AND DEATH OF FRIDA KAHLO*, David and Karen Crommie; *MOVING VISUALS*, Wilbur Streech; *METANOMEN*, Scott Bartlett; *NO COMMENT*, Bruce and Ron Wentler; *YESTERDAY*, Steve Wax; *TRIANGLE*, Istvan Kaskoto; *WE SHALL MARCH AGAIN*, Leonard Lipton; *ATMOSFEAR*, Tom DeWitt; *MASTERSINGERS*, National Coal Board of Great Britain; *VALI*, Sheldon Rochlin; *PENNY ARCADE*, Brandon Films; *UNICYCLE RACE*.

Fortune Cookie of the Month Award is offered for:

The tongue is soft and remains;
The teeth are hard and fall out.

The Museum of Modern Art's Department of Film is presenting an exhibition of 35 action stills in the Museum Auditorium Gallery through December 13. The stills range from a shot from *THE BIRTH OF A NATION* to scenes from the unreleased picture *THOROUGHLY MODERN MILLIE*, and are intended as a tribute to the anonymous still artist whose work is so vital to a picture's success.

Robert Nelson, speaking after a program of his films at Intersection, said he prefers the use of "amateur" instead of "independent", "New American", "underground", "avant garde", etc. He said the word has an honorable history and meaning, and should be restored. (Ed. note: amateur, noun [From *amator*, lover, from *amare*, to love])

-from Ron Nameth, 513 Bash Ct., Apt. 7, Champaign, Illinois, Sept. 28.

...with our move here to Champaign, from Chicago, time has been disrupted, and we are now just finally getting everything in order. I have just completed work on an editing workspace, and as soon as I have the funds, I will be able to get the last bit of equipment I am in need of. Then I can begin editing on *THE COMING OF THE LORD*, which I shot this summer. I expect it will run about 40 min. (B&W). Also *WARHOL'S EXPLODING PLASTICINE INEVITABLE*, which was also shot this past summer. My good friends, Scott Bartlett and Tom DeWitt have been keeping me informed of the Co-op's development, and it is gratifying to hear of the progress made. Would the Co-op be interested in distributing work from the Mid-West area? (Ed note. YES) We have a small but committed group of people working here. The latest development here is that a Mid-West Co-op may come into existence in conjunction with Second City in Chicago. A meeting is scheduled this Monday, Oct. 3, to discuss and plan. On the agenda will be the following: (1) A short film competition with a prize of \$500 (nation-wide, I believe); (2) The distribution of films; (3) Making funds & equipment available for independent film-makers.

INTERSECTION, 150 Ellis St., San Francisco

Nov. 6.....Short films by Bruce Baillie, and other works.
Nov. 13.....New films by San Francisco film-maker Robert Giorgio.
Nov. 20....New films by I. Joel, including *BUDDHA'S PARTY* and *HIP FLOWERS*.

Thanks this month to Gloria Cirino, Don Lloyd, Gary Blackman & The Movie.

Gunvor Nelson's film *SCHMEERGUNTZ* was accepted by the selection committee of the SF Film Festival's Film as Art competition, but was later turned down by the festival administration. The same sort of thing happened at the Foothill College festival last spring, when an apparently unqualified committee rejected a number of films before the jury actually got to see them. Lords of festivals should be made aware that these happenings will drive away the best film-makers from their doors.

AWARD FOR NON-ACHIEVEMENT IN THE FIELD: TO EGO.

Willard Van Dyke, Director of the Department of Film of the Museum of Modern Art, opened a film exhibition, entitled *THE PERSONAL FILM: 20 Years of Short Film in the United States*, at the National Museum of Modern Art in Tokyo on October 15. The selections, arranged chronologically, are worth documenting: *AN AMERICAN MARCH*, Oskar Fischinger; *MESHES OF THE AFTERNOON*, Maya Deren; *A STUDY IN CHOREOGRAPHY FOR CAMERA*, Maya Deren; *AT LAND*, Maya Deren; *THE PRIVATE LIFE OF A CAT*, Alexander Hammid; *SAUSALITO*, Frank Stauffacher; *ON THE EDGE*, Curtis Harrington; *BELLS OF ATLANTIS*, Ian Hugo; *DAYBREAK EXPRESS*, D.A. Pennebaker; *EVOLUTION*, James E. Davis; *A MOMENT IN LOVE*, Shirley Clarke; *TEXTURES OF DECAY*, Robert Vickrey; *N.Y., N.Y.*, Francis Thompson; *RHYTHM*, Len Lye; *THE ROOM*, Carmen D'Avino; *FREE RADICALS*, Len Lye; *PRELUDIUM: DOG STAR MAN*, Stan Brakhage; *A MOVIE*, Bruce Conner; *CATALOG*, John Whitney; *HORSE OVER TEA-KETTLE*, Robert Breer; *THANATOPSIS*, Ed Emshwiller; *FOOTBALL AS IT IS PLAYED TODAY*, Joseph Anderson; *MANIFESTO*, Richard Preston; *SCORPIO RISING*, Kenneth Anger; *ALLURES*, Jordan Belson; *BREATHDEATH*, Stan Vanderbeek; *O DEM WATERMELONS*, Robert Nelson; *THE POP SHOW*, Fred Mogubgub; *DEATH AND TRANSFIGURATION*, James E. Davis; *VIVIAN*, Bruce Conner; *DUO CONCERTANTES*, Larry Jordan; *CASTRO STREET*, Bruce Baillie; *RAY GUN VIRUS*: Paul Sharits; *NINE VARIATIONS ON A DANCE THEME*, Hilary Harris; *THE EMPTY HAND*, Stephen Verona; *GALAXIE*, Gregory J. Markopoulos; *EARLY ABSTRACTIONS*, Harry Smith. (Cont'd)

Willard Van Dyke mentioned in San Francisco that out of this group, the Japanese customs inspectors refused to pass two of the films: *SCORPIO RISING* and *O DEM WATERMELONS* - the latter with the reason that the Japnaese audiences just wouldn't understand the problem.

MUSEUM OF MODERN ART, 11 West 53 St. NYC
FILMS BY PORTER, INCE AND HART, thru November 18. Saturdays at 11:30 AM,
3 & 5 PM; Sundays at 2 & 5:30 PM.
WEDNESDAYS AT NOON, a continuing series of showings.
FILMS FROM THE ARCHIVE, Wednesdays at 2 & 5:30 PM.

The Museum of Modern Art presented a survey of New Cinema from the Netherlands on October 10 & 14. The program included *BODY AND SOUL*, Renee Daadler; *SPRINGTIME IN HOLLAND*, Nikolai van der Heyde; *THE APPLICATION*, Rob Houwer; *P (FOR PERFECTIONIST)*, Jan Keja; *THE INJURED MAN*, Theo Van Haren Noman; *SEVEN AUTHORS IN SEARCH OF A READER*, Frans Weisz; *I'LL COME LATER TO MADRA*, Adrian Ditvorst; *KOKON*, Jan Oonk; *AAH ... TAMARA*, Pim de la Parra.

Five films by the pioneer French director, Abel Gance, almost unknown in this country, will be shown at the Museum of Modern Art from November 19 thru December 5: *LA ROUE*, *NAPOLEON*, *LUCRECE BORGIA*, *LOUISE*, *J'ACCUSE*. Also a short film by Nelly Kaplan, *ABEL GANCE, YESTERDAY AND TOMORROW*.

Rodom Peck, do you want to try again? George and Bill have a job for you in Orange. Love.

-from Lenny Lipton, somewhere in France, Oct. 25.

Newsflash from Canyon Cinema's Foreign Correspondent - just talked with Jacques Ledoux, director of Royal Belgium Cinematheque -- the free film wasn't too good to be true - Ledoux is completing arrangements with Agfa-Gavaert to give 100 film-makers 1000 feet (each) of Gavaert Color reversal film - processing included for this 16 mm material - which might be described as "not too good" - on the other hand, for many subjects it's very good - and for some of the films I remember back home - it's too good. Ledoux, a kindly, but conservative gentleman, if there ever was one, will visit the USA and interview film-makers. After screening my films, he assured me that I'd get some film, and I left contented, but he might have promised me the moon to get rid of me.

LA CINEMATHEQUE CANADIENNE has a series of public screenings at 6:30 & 9 on Monday thru Friday evenings at the Auditorium of the Physical Sciences Bldg., McGill University, Montreal. Admission 50¢. The current series includes a Griffith retrospective of 15 films, and an anthology of Italian Cinema.

CANADIAN FILM - PAST AND PRESENT is being shown every Monday evening at the National Film Board, 3255 Cote de Liesse, Montreal. Admission free.

A giant HISTORY OF THE WESTERN series will be shown at The Movie, 1034 Kearny St., SF, from October thru April on Sunday afternoons at 2. Included will be about 25 short and long films from the silent era, and about 20 features in sound. Every important Western actor and director is represented, even Hopalong Cassidy nursing his leg wound. To complete the program, The Movie's regular Monday series will be added to the series; these are classic commercial films from all periods. Write for the program; the notes by Bill Raney are a short history of the Western in themselves.

Oct. 18 thru Nov. 13 - Louis Gutierrez at the Arleigh Gallery, 1812 Pacific, SF.

The Merritt Film Series offers 14 free programs on Wednesday evenings at 7, Sept. 14 thru Jan. 12. Students may enroll in Humanities 55, which will be held concurrently with the film series. For further information: Miss Harriet Polt or Mr. Robert Seward, c/o Merritt College, 5714 Grove St., Oakland, Cal.

Among a list of 17 major activities of the Film-Maker's Cinematheque, 125 West 41 St., NYC, is a touring program of avant garde films. In 1967, at the request of the Cinematheque Francaise, fifteen programs will go to Paris, Berlin, Vienna, Zurich, Torino, Stockholm, Haifa, London and other cities. Current program directors are Jonas Mekas, Ken Kelman and Andrew Sarris. The Cinematheque is managed by Tom Chomont and Toby Mussman. Advising directors are Herman G. Weinberg and David C. Stone, and there is an advisory board of film-makers: Stan Vanderbeek, Gregory J. Markopoulos, Robert Breer, Stan Brakhage, Ed Emshwiller, Ken Jacobs, David Brooks, Louis Brigante, Shirley Clarke and Lionel Rogosin.

Calvin Productions is holding its 21st annual Motion Picture Workshop Feb. 6, 7 & 8 at 1105 Truman Road, Kansas City, Missouri, 64106. Topics include film preplanning, writing, studio and location lighting, studio and location photography, sets and properties, camera stocks, special effects, the director, the editing process, film music, art and animation, studio and location recording techniques, laboratory operations, the finished print.

THE GUILD THEATER, Telegraph at Haste, Berkeley

Oct. 25 - Nov. 2	THE BLUE ANGEL and TREASURE OF SIERRA MADRE
Nov. 3 - 9	NORTH BY NORTHWEST and FOREIGN CORRESPONDENT
Nov. 10 - 13	ARTURO'S ISLAND and WOMAN IN THE DUNES
Nov. 17 - 23	IVAN THE TERRIBLE, Parts I & II by Eisenstein
Nov. 24 - 30	THE PAWN BROKER and THE UMBRELLAS OF CHERBOURG

THE CINEMA, Shattuck at Haste, Berkeley

Oct. 27 - Nov. 2	THE COLLECTOR and THE KNACK
Nov. 3 - 9	ECLIPSE and THE NAKED NIGHT
Nov. 10 - 23	ILLUSION OF BLOOD by Shiro Toyoda
Nov. 24 - 30	THE WAR LORD and THE VIRGIN SPRING

-from Larry Booth (Sheil-Kama Productions), Box 926, Half Moon Bay, Cal.

We are happy to announce the release of FEEDING TIME (16 mm, sound, B & W, 14 min.) I'm afraid it's taken us a bit longer than expected, but we have completed the editing room, so its full speed ahead on films. We hope to have another film ready in two months (THE BANQUET, a feast of color and sound, running about 30 min.) In addition, we have three other films which we hope to release in the next six months (providing enough investors can be found, money being our biggest problem at the moment.)

THE SURF THEATRE, Irving at 46th, San Francisco

Oct. 23 - Nov. 1	A ten-day series of five ballet/opera programs, including BORIS GUDONOV, MORNING STAR, YOLANDA, STARS OF THE KIROV BALLET, GALINA ULANOVA, QUEEN OF SPADES, THE LITTLE HUMPBACKED HORSE, EUGENE ONEGIN, PLISETSKAYA DANCES, THE RED SHOES, and THE LOVERS OF TEREUL.
Nov. 2 -	ALPHAVILLE by Jean-Luc Godard, to be presented concurrent with a Godard retrospective.

RAY #2 & #3, by Bruce Conner, are from a series of three 8 mm reduction prints from 16 mm originals. The three films were edited for use in the 8 MM TECHNI-COLOR CARTRIDGE PROJECTOR and were presented at a Bruce Conner One-Man show

(cont'd)

at Brandeis University in 1965 on three screens simultaneously. The films were spliced head-to-tail in the cartridge so there was no beginning or no end and the films were run continuously at the exhibit. These prints are not in cartridges.

RAY #2 contains about 1 1/2 min. of footage from the beginning of *COSMIC*

RAY. The rest of the film is made up of new footage of leader, stock film, etc. ----- 50 ft., 8 mm, B & W \$5.00

RAY #3 contains all new footage. With leader, excerpts from TV commercials, same lovely naked lady as was in *COSMIC RAY*, etc.

50 ft., 8 mm, B & W \$5.00

These two films are for sale by mail from:

Bruce Conner

34 Carl St.

San Francisco, Cal. 94117

CINEMA PSYCHEDELICA / THE BERKELEY CINEMATHEQUE, On campus, U C Berkeley

- Nov. 4 *UN CHIEN ANDALOU*, Bunuel & Dali; *THE BLACK AND WHITE PEACOCK*, Carl Linder; *UBERFALL*, Erno Metzner; *TRUMPIT*, Larry Jordan; *DEATH OF A GORILLA*, Peter Mays; *AVOCADA*, Bill Vehr; Chapter 1, *DON WINSLOW OF THE COAST GUARD*.
Nov. 11 *SENSELESS*, Ron Rice; *SHOPPERS MARKET*, John Vicario; *THANATOPSIS*, Ed Emshwiller; *WIPES* and *URSULA*, Lloyd Michael Williams; *YOJIMBO*, Akira Kurosawa; Chapter 2, *DON WINSLOW OF THE COAST GUARD*.

These two shows at Pauley Ballroom, UC campus, admission \$1. Door prizes.

- Nov. 19 *LAST YEAR AT MARIENBAD*, Alain Resnais; *YANTRA*, James Whitney; *ANDY WARHOL* and *ARABESQUE FOR KENNETH ANGER*, Marie Menken; *THE MIRROR FILM*, Jerry Katz; Chapter 3, *D W OF THE C G*.

This show at 155 Dwinelle Hall, UC campus, admission \$1. Door prizes.

- Dec. 3 As yet unscheduled program, for information: Jerry Abrams, 845-4950

The UNIVERSITY FILM SOCIETY of the University of Oregon, Eugene, is presenting 16 feature film programs on Sunday evenings at 7 and 9:15, starting Oct. 9, at University Theater. In addition, the Society will present as part of its Contemporary Film Series eight evenings of "Underground" movies, during the Nov. - Feb. period in Room 150 Science, at 8 PM Fridays. The selections, all from the work of New York film-makers, are by film critic Sheldon Renan, the author of a forthcoming book on "Underground Movies". The themes of the evenings will be along these lines: Blockbusters, Founding Fathers, Precision and Patterns, the Underground Looks at Hollywood, Grainy Statements on Life and Death, Psychedelics, Underground Humor, and How Far Out Can You Get?

Stanley Johnson sent along the Fall program for the Avant Garde Director's Series at Portland State College, to be held on Fridays at 12 noon and 4:15 PM in 290-2 College Center, and at 7:30 PM in 75 Old Main. Admission is 50¢

- Oct. 7 *WHAT'S HAPPENING - THE BEATLES IN THE USA*, Albert & David Maysles; *O DEM WATERMELONS*, Robert Nelson; *WINDOW WATER BABY MOVING*, Stan Brakhage.

Oct. 14 *THE BRIG*, Jonas Mekas; *CLAY*, Eliot Noyes; *THAT'S ME*, Walter Stuart.

- Oct. 21 *THE FLOWER THIEF*, Ron Rice; *GEORGE DUMPSON'S PLACE*, Ed Emshwiller; *SUNDAY*, Dan Drasin.

Oct. 28 *TWICE A MAN*, Gregory Markopoulos; *SCORPIO RISING*, Kenneth Anger.

Nov. 4 *ON THE BOWERY*, Lionel Rogosin; *LURK*, Rudy Burckhardt; *A MOVIE*, B. Conner

Nov. 11 *MASS*, Bruce Baillie; *THE EXILES*, Kent MacKenzie

- Nov. 18 *THE CONNECTION*, Shirley Clarke; *STREETS OF GREENWOOD*, Jack Willis and Ed Emshwiller

Dec. 2 *OLIVE TREES OF JUSTICE*, James Blue.

Jerry Abrams suggests that exhibitors should give more consideration to 8 mm films by independent film-makers. The 8 mm vehicle is often the only method of expression which a film-maker can employ due to the prohibitive cost of working in 16 mm. 8 mm does not equal low quality by any means. (Ed. note: Recent showings of 8 mm

films at Intersection have experimented with projecting a much larger image than is usual in this gauge (projector to screen distance - throw - approx. 50 feet), and have discovered that the image loss is not nearly as great as might be expected, and the increased scale more than compensates in effectiveness for any image loss.)

UNIVERSITY OF COLORADO, Boulder: EXPERIMENTAL CINEMA PSYCHEDELIC SERIES

- Oct. 11 *A MOVIE, COSMIC RAY, VIVIAN, LEADER*, Bruce Conner; *PEYOTE QUEEN, DIVINATIONS*, Storm DeHirsch; *OBMARU*, Paul Marx.
- Oct. 18 *SINS OF THE FLESHAPOIDS*, Mike Kuchar; *BLONDE COBRA*, Jack Smith/ Bob Fleischner
- Nov. 1 SPECIAL SAN FRANCISCO PROGRAM: Baillie, Conner, Jordan, VanMeter.
- Nov. 8 *THE BIRTH OF A NATION*, D.W.Griffith
- Nov. 15 FLUXFILM PROGRAM PACKAGE FILM SPECIAL, from FLUXUS
- Nov. 22 *DREAM OF THE WILD HORSES*, and other psychedelic films.

Programs are on Tuesdays at 7 & 9 PM, in the Memorial Center Forum Room. Admission \$1

I, DONALD SUPERSTAR, by Donald G. Jackson, was shown in Detroit at the Midwest Film Society's summer film festival, and will be entered in the coming Ann Arbor festival. Running 35 minutes in color, it features a "Hell's Angels"-type character, startling visuals and a psychedelic track, and is described as a satire on TV. The film was also recently shown in Roger Snyder's basement in Tecumseh, Michigan, to a number of guests.

Gary Crowdus, President of the Midwest Film Society in Warren, Michigan, is studying film-making at NYU and will go to France for further film work.

-from Gregory J. Markopoulos, Oct. 21, 1966

I am in appointment with the School of the Art Institute of Chicago - inaugurating their first Cinematography course, etc. Staying on with grim determination. A few days ago finished the editing of my film, *EROS, O BASILEUS*, which seems to be about 45 to 50 minutes. My Boston film, *HIMSELF AS HERSELF*, I hope will be ready for viewing in about a month. *GALAXIE* has its world premiere (publicly) at the Chicago International Film Festival on Nov. 6. Debating on whether to begin a new film of feature proportions here in Chicago. P.S. Any film-maker passing through Chicago - please visit with the classes I am teaching on Thursday, Friday and Saturday. Most welcome.

FIREHOUSE THEATER, Minnehaha at Lake St., Minneapolis, Tuesdays at 9:30

- Oct. 25 *ORPHEUS*,
- Nov. 1 *LOT IN SODOM, 21-87, OILEY PELOSO THE PUMPH MAN, GEORGE DUMPSON'S PLACE, PRELUDE: DOG STAR MAN*
- Nov. 8 *NIGHT JOURNEY, THE BLUE ANGEL*
- Nov. 15 *LAPIS, COME CLOSER, FREE FALL, RAGA, THIRTEEN CANTOS OF HELL, IMAGES FROM DEBUSSY, THE INELUCTABLE MODALITY OF THE VISIBLE*
- Nov. 19&20 (we hope) at 7 & 10 on the 19th, at 8 on the 20th ... *FLAMING CREATURES*
- Nov. 22 *THE INTERVIEW*, Ernest Pintoff; *ECHOES OF SILENCE*, Peter Emanuel Goldman.

-from Jeff Begun, Oct. 25

After our arrest last spring for showing *THE CONNECTION*, (banned by the Chicago Film Censor Board), we moved to Second City, hold showings every Monday night. This has been done, called the Second City Center for the Public Arts, includes Aardvark Films, Aardvark Cinematheque, Second City Film Center, etc. ... We are looking for films, both to show on Mondays, and for distribution. Second City Film Center is a Co-op, although we will also buy prints, if this is preferred (and if we can afford). Flyer coming out in November, catalog in January. We will list all films in the catalog (to a great extent at the urging of Ron Nameth and Gregory Markopoulos), although we are somewhat selective for the Monday showings. Anyone with films for either purpose should drop us a note, so we know what the film is for. Payment for Monday showings is \$1.50/Minute if over five minutes, and \$2.00/minute if under five minutes; we try to pay more if we have a good night (cont'd)

Our battle with the police censors continues. They have rejected, then approved on appeal, *PLASTIC HAIRCUT*, *OH DEM WATERMELONS*, *CONNECTION*; films rejected with appeals pending include *JEROVI*, Peter Weiss' *HALLUCINATIONS*. Also rejected the Audio Film Center version of *BIRTH OF A NATION* (really) but this was overruled

We are putting together a giant film festival for this Spring; 1st prize of \$500, plus other cash and equipment prizes; also some television and theatrical exposure in Chicago. Anyone interested should write and get on our mailing list.

We have been toying with the idea of putting out a midwest version of *Canyon Cinema News*, but don't know if there is a need for one. Production is no problem; *Aardvark Magazine*, an independent publication of satire, parody, etc. has been in existence for five years now (free copy, if anyone is interested). We shall see.

Other things: we have finished both of our films (*PLEASE CANCEL MY CONSCRIPTION TO YOUR ARMY*, or *HOW I LEARNED TO STOP WORRYING AND DROP THE ROMB*, and *LAST RIDER TO CHEROKEE PASS*, a very short Western). Also helping to finance Ron Nameth's film on Andy Warhol's Velvet Underground (*EXPLODING PLASTIC INEVITABLE*) thing, shot with T200 film pushed to ASA 800 or so. Haven't decided what to do with our Yucatan film; defect in the camera put a small mark in the left hand corner of half the footage, which can be removed optically, for much \$\$\$. Probably be less expensive to drive back and re-film. (For anyone's information - can not buy Ansco at all in Mexico; Kodachrome II available for about \$10, with processing anywhere. Only professional film they had this summer at Kodak's main supply depot, in Mexico City, was Ektachrome Commercial, at about \$8.00)

AARDVARK CINEMATHEQUE, at Second City, 1846 North Wells, Chicago
Oct. 31 INAUGURATION OF THE PLEASURE DOME, *PLASTIC HAIRCUT*, *WEDDING FEAST FROM FREAKS*, Chapter of *CRIMSON GHOST* (every week)
Nov. 7 *CITY*, *SHORT SPELL*, *COME CLOSER*, *MOONBIRD*, *QUIET FUNERAL*, *PHANTASMAGORIA*, *DREAM OF THE WILD HORSES*
Nov. 14 Chicago film-makers: *POPCORN*, Bill Earle; *ABORTION*, Al Panek; Films by Tom Palazzolo, Ron Nameth, Pete Weiner, Aardvark, and others; *EZEKIEL*, John Heinz
Nov. 21 *BELOW THE FRUITED PLAIN*, *OBMARU*, *PEACHES AND CREAM*, *JAREMELU*, *HARRY SMITH # 11*, *PEOPLE*, *THE CHICKEN*, *OILEY PELOSO THE PUMPH MAN*
Nov. 28 *MONKEY INTO MAN*, *HANDWRITTEN*, *WHEELS #2*, *FILM A*, *WISP*, *A MOVIE*, *ZIGZAG*
Dec. 5 *SCORPIO RISING*, *WIPES* (Lloyd Williams), *OH DEM WATERMELONS*, *DANCE CHROMATIC*.
Dec. 12 *DANCE MACABRE*, *THREE* (Williams), *13 CANTOS OF HELL*
Dec. 19 Chicago film-makers
Admission \$1.50, film-makers free.

The Contemporary Wing of the Finch College Museum of Art (52 East 78 St., NYC 10021) is organizing an exhibition called PROJECTED ART which will show film by young film-makers, films by other artists, and films about artists. There will also be two galleries of mixed media - one by Stan Vanderbeek and one by Robert Whitman. Films will be both 8 mm and 16 mm, and the occasion will be the first that they have been shown as an art form in a museum rather than an auditorium. The exhibition will run Dec. 8 to Jan. 9, from 1 to 5 PM each day. Admission is free. Mrs. John Varian is the director.

*LAST MINUTE NEWS: Mike Kuchar's films, *THE SECRET OF WENDELL SAMPSON* and *GREEN DESIRE* are now also available from Canyon Cinema Co-operative. (See Directory of Films and their sources for description.)

MUSEUM OF MODERN ART, 11 West 53 St., NYC

Week of New Cinema, January 9 - 20.

Tentative list of films to be shown:

Japan	SILENCE DOESN'T HAVE WINGS, Kazuo Kuroki
Yugoslavia	A MAN IS NOT A BIRD, Dusan Makavejev
Sweden	JAG, Peter Klyberg
France	SANTA CLAUS HAS BLUE EYES, Jean Eustache
Austria	OUR AFRICAN TRIP, Peter Kubelka
Canada	THE REVOLUTIONARY MAN, Jean-Paul Lefebvre
Italy	AMORE, AMORE, Alfredo Leonardi
Brazil	BLACK DEVIL, WHITE GOD, Glauber Rocha
USA	CHAPPAQUA, Conrad Rooks

Films also receiving consideration, but as yet uncertain:

Czechoslovakia	EVERYDAY COURAGE, Ewald Schorm
West Germany	UNRECONCILED, Jean Marie Straub
USA	GALAXIE, Gregory Markopoulos
USA	THE CHELSEA GIRLS, Andy Warhol

"We need suggestions for some good shorts USA and foreign to show. Please contact Adrienne Mancia." c/o Museum of Modern Art

"Lino Micchiche and Bruno Torri will be in New York Jan. 9 - 20 also to screen films for the Pesaro Festival. All first shorts or features should be sent to Adrienne Mancia."

Film-makers who distribute their own films and are undistributed elsewhere may be listed in forthcoming Canyon Cinema Co-operative catalogs. The listing will consist of the film-maker's name, address and film titles. This limitation is due to our limited financial resources. More complete listings - with descriptive material, credits, awards, etc. - will continue to appear in *Canyon Cinema News*.

*MORE LAST MINUTE NEWS: *THE ROMILAR MOVIES* by Clark Kent is now available from Canyon Cinema Co-operative. (See Directory for description.)

A DIRECTORY OF INDEPENDENT FILMS
AND THEIR SOURCES

The following films are *not* available, at this time, from Canyon Cinema Co-operative.

Often film-makers cannot afford to have extra prints made of their films, and since the Co-op is non-profit and cannot buy prints, the film-makers sometimes distribute their films themselves until they can afford extra prints. It is for the benefit of these film-makers, and for the benefit of the audience that might otherwise not learn of them, that these films are listed. This is a continuing service of *Canyon Cinema News*.

Film-makers, please send information on new films and we will attempt to keep this directory as current as possible. It will often be the *only* source of information on recent films.

You are invited to send information on *any* films that the Co-op is not currently distributing for future publication in the *News*. Please follow the format of the following entries. You are, of course, also invited to submit prints for distribution at any time.

= WILLIAM AULT =

THE MOVIE SET Also in 35 mm 10 min. B & W \$10.00

Winner, Third Los Angeles Film-Maker's Festival.

It was shot with an old hand-operated 35 mm Pathé camera, shown in the beginning of the film, and as used to film *Intolerance*. I used the set of the Babylonian sequence from Griffith's *Intolerance*, from a 15x23" still photograph made from the original 8x10" negative taken back in the winter of 1915-16. My intent is a *re-seeing or re-visiting* of the set by the camera which was one of the actual cameras used in shooting *Intolerance*. All optical effects were done in the camera, using high-contrast positive raw film stock. In keeping with the subject, I made the film as a silent film with piano music from a cue sheet used in theaters during screenings of the original Babylonian sequence of *Intolerance*, so it is not an anachronism ... only an acknowledgement to D.W.Griffith, whose vision was "to make you see". And this is what I attempted in making the film, using the unbelievable detail and imagery that I found in the photograph of this Movie Set of movie sets.

"Should be shown as a veritable study-text in every motion picture class in the country ... mimesis on the highest possible level of creative achievement." Gregory J. Markopoulos, Judge, 3rd L.A. Festival.

Available from Film-Maker's Co-operative, 414 Park Av. South, New York 16

= PAUL BEATTIE =

A THIMBLE OF GOODBYE 8 min. B & W \$12.00

Dedicated to the freedom of creative expression.

Available from F M Co-op and Audio Film Center, 406 Clement St., San Francisco

THE T CROSS 1 min. B & W \$4.00

A form somewhat like the early American serial of the early 1940's ... complete film drama, with the extreme minimum of means and yet retaining all the richness of a total cinematic emotional experience.

Available from F M Co-op and Audio..

= PAUL BEATTIE = (cont.)

L 8 min. B & W \$15.00

L, the first letter of the cryptogram LOVE is dedicated with all love to the Tap City Circus.

THE EIGHTH HOUSE 14 min. B & W \$25.00

The eighth house is the House of Death and Regeneration. This is a cinematograph portraying the constant interplay in images between life and death as it has been going on since time began. Life, all that is open, is in the form of a beautiful young girl. Death is a figure who cannot be seen by mortals. The camera and what it sees is the objective eye of truth. Death seeks a victim. He finds one in the form of a young woman. He enlists the aid of a messenger, and his focus of power and attention is in the consummation of this end. Life is everywhere, in a flower, in a stream of water, in a young child, in the earth. Her powers are also magical.

As the film progresses, we come to a dream. Amanda, Death's victim, is asleep. She dreams that she is walking with Justin, Death's Emissary. He thinks that he has mortal feelings for her and challenges Death. A struggle ensues between Death and his messenger, to the amusement of Death, who in the end shows his emissary that he exists only through death. Death is seen as triumphant, and is seen breaking a flower.

A series of vignettes follows. The end remains to be seen, as it does in life. This film is also dedicated to the freedom of creative expression.

Available from F M Co-op.

= JACK CHAMBERS =

MOSAIC 9 min. B & W \$10.00

RUFFS FOR MOSAIC 9 min. B & W Silent \$10.00

RUFFS is a preview of MOSAIC; a kind of preliminary sketch.

Available from Jack Chambers, 1055 Lombardo Ave., London, Ontario, Canada

= BRUCE CONNER =

A MOVIE 12 min. B & W \$12.00

"...a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horror make a rapid collage in which destruction and sex follow each other in images of pursuit (cowboys and Indians, all kinds of cars, engines, an elephant) and fall in (parachutes, bombs, planes) until finally a diver disappears through a hole in the bottom of the sea - ultimate exit. The entire film is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she is retroactively become an Eve or Circe or Prime Mover." Brian O'Doherty, New York Times

"There is in certain dreadful scenes a kind of awful, deliberate grace." Film Quarterly

Available from F M Co-op, Audio, Cinema 16, 175 Lexington Ave., New York, Creative Film Society, 14558 Valerio St., Van Nuys, Cal., and Museum of Modern Art, 11 West 53 St., New York

= WILLIAM EARLE =

THE MEMORIES OF MISS ZED 12 min. Color Magnetic sound \$12.00
Shown at Ann Arbor Film Festival, Hull House Film Center, Aardvark
Cinematheque, and elsewhere.

Miss Zed obsessively recalls certain incidents from her life which
keep her enthralled and which organize themselves along musical lines.

POPCORN 9 1/2 min. B & W Magnetic sound \$10.00
Shown at Ann Arbor Film Festival, University of Chicago, Louisiana State
University, and elsewhere.

A sequence of emotional images leveled down to their simple presence
on the screen without further significance.

Available from William Earle, 1237 Jarvis Avenue, Chicago, Illinois

= ALVIN FIERING =

SCULPTOR 10 min. B & W \$8.00

Credits: Alvin Fiering, assisted by Lois Ginandes.

Despite its being sponsored by the USIA, SCULPTOR is a subtle and
honest statement of some of the hangups in American art today.

THAT'S WHERE I'M AT 20 min. B & W \$15.00

Credits: Directed by Lois Ginandes, photographed by Alvin Fiering.
What being Negro is like to one specific Negro.

THE WAY TO BRONZE 22 min. B & W \$15.00

Credits: Alvin Fiering, with Frank Gallo, Sculptor.

An attempt to explore several dimensions of the "lost wax" method of
casting sculpture simultaneously.

From Alvin Fiering, Boston University, 640 Commonwealth Ave., Boston, Mass.

= RON FINNE =

IMAGEEGAMI 1965 12 min. B & W \$12.00

Credits: Co-maker Harry Noller. Scenario, Richard Kennedy. Sound, Harry
Noller and Ralph Towner.

A journey over cement fields; confrontations with five strange
personages - they fail ... journey ends.

A film about death and life. Sound track of electronic music.

From Ron Finne, 2338 Agate Street, Eugene, Oregon.

= GENE FRIEDMAN =

THREE DANCES 1964 17 min. B & W \$15.00

Credits: Judith Dunn, lead dancer; John H. McDowell, composer.
First prize, Canyon Cinema Festival, 1964.

Three short works (Public, Party, Private) in which the camera becomes
the choreographer through its own unique abilities.

HEADS 25 min. B & W Silent \$25.00

An experiment to see what occurs when nine different people are told
they will be photographed in close-up with the only restrictions being -

they are not to talk, they are not to hide their heads.

THE OFFICIAL DOCTRINE 7 min. B & W \$10.00

A short experimental dance film trying to illustrate a philosophy of dance as art, or movies as dance, or movies as art, or something.

Available from Gene Friedman, 115 West 86th Street, New York, N.Y.

= BARRY GERSON =

THE NEON ROSE 1964 41 min. B & W \$70.00

Credits: Assisted by Virgil Bailey. Written, directed, photographed, edited and produced by Barry Gerson. With dialogue by Virgil Bailey.

Cast: Virgil Bailey, Irma Ostroff, Douglas Baker, Max L. Rabb, and featuring Sid Row's own Charles Edmundson.

A drama photographed in the streets, subways, skid row area, train station, defunct movie theatre, old Pine Street apartment, bars, etc. of Philadelphia. Scenes shot also in Connecticut, New York, and on the New Jersey shore.

A sometimes-employed trumpet player discovers his true nature, finds himself drawn to the dark side of his wild imagination, discovers he is unable to respond to love ... to give in the meaningful way. He encounters a former lover who mirrors his situation. Past, Present, and Future are interwoven in a series of thought images to present a total concept of reality, heightened and accentuated by the film's score: Bach-Vivaldi harpsichord concerti, Bach and Mozart chorales, Rock'n'Roll, jazz, a music box, and a carousel.

Available from F M Co-op.

= RICHARD HILLIARD =

THE PLAYGROUND 95 min. B & W \$120.00 35 and 16 mm

Credits: Produced and directed by Richard Hilliard. Music by Elliot Kaplan. Cast: Rees Vaughan, Inger Stratton, Andrea Blayne, Edmon Ryan, Loretta Leversee.

San Francisco Film Festival, 1965. Fine Arts Festival, University of North Dakota and University of Massachusetts.

This is not an "underground" film. It is a major effort in the low budget theatrical feature field. It appeals most to college students, and has already been well received at Princeton, Vassar, University of Missouri and a dozen others. It received "rave" reviews from *Cue Magazine*, *Status Magazine*, and the *San Francisco Chronicle*. It was "well reviewed" by several others, and panned by still others. In short, *THE PLAYGROUND* is a film which arouses controversy.

THE PLAYGROUND is a satire about our preoccupation with death. Conceived before *THE LOVED ONE* and *8 1/2* were released, it has many things in common with those films, as well as *LA DOLCE VITA*.

Available from F M Co-op and by Mr. Hilliard, 2842 Las Alturas Street, Hollywood, Cal. 90028.

NOTE: Those who are interested in this film are invited to write the producer for pressbook, stills, reviews, and a three minute 16 mm trailer containing scenes from the film. (Available at cost)

= LEWIS JACOBS =

ANOTHER TIME: ANOTHER VOICE 18 min. Color \$18.00

Credits: Music by Jo Scianni.

Diploma of merit, Gran Premio Bergamo, 1964. Participant, San Francisco Festival, 1964.

Regardless of country of origin, classification, or labels, one characteristic seems to pervade the creative film expression of our time. That is a growing awareness that the film medium has a formal as well as a representational aspect. That it can best communicate vision and reality when it organically exploits its own plastic means and mode of composition. And that for a film to move people deeply, the film-maker needs not only a special way of seeing experience, but a special way of filming it.

This film tells the story of a man who has a rendezvous with memory and desire; a man who can neither escape from his present nor his past. Moving on two levels-the objective and subjective- the film shifts back and forth from vision to reality; from memory to desire; from the prison of obsessions to the metaphors of regression.

THE RAVEN 1954 12 min. Color \$12.00

A cinematic interpretation of the poem by Edgar Allen Poe. Dramatized using the engravings of Gustave Dore, with music by Maurice Ravel.

Available from F M Co-op.

= CLARK KENT =

LOVE FILM 12 min. B & W/Color \$20.00

Credits: Kent Films. Starring Jackie MacLean, '59 Dodge, Superman, Danny Spencer and The Beatles. Score by Joe Mulkey. Screened at Ann Arbor Festival, 1965, and at Artist's Workshop, Detroit.

First film.

LOLLIPOP MEETS THE WOLFMAN AT UNDER THE COKE MACHINE AT DAWN or OUR MAN SAM

60 min. Color \$100.00

Credits: Kent Films. Starring Jennie Jackson and Joan Wilcox as Lollipop, Clark Kent, Carl Schurer as Uncle Sam, John Sinclair as J. Edgar Vacuum Clean, Jim Semark as Sergeant Semark of the Mind Patrol, Thomas Allen as former Superboy. Song "Blues for former Superboy" by Jim Semark, sung by Ted Lucas. Photography by Clark Kent, Emil Bacilla, Ross Sollenburger.

Most beautiful and important film of our time, should be ready in January, 1967 if so-called art-lovers come through.

THE ROMILAR MOVIES 12 min. Color \$20.00

Credits: Kent Films. Starring Doreen Collins, Skip and Linda Boehm, the Rexall drugstore and endlessness. Score by Joe Mulkey. Screened at Artist's Workshop, Detroit and at ACLU Fall Fund Festival, Grande Ballroom, The life and times of terminal city.

FLASH, FLASH, THIS IS NO MOVIE, GLOB, GLOB OF COLOR 4 min. Color/Silent \$10.00

For Media-mix. Includes programmed set of 35 mm slides called Includes programmed set of 35 mm slides called "Psylocybin NYC".

From Kent Films, 13116 Borgman, Huntington Woods, Michigan. 48070.

= GEORGE KLING =

THE SOWER 6 1/2 min. Color \$10.00

Certificate of participation, San Francisco Festival, 1965.

Depicts the symbolic mental disintegration of a human being. Rich in color tones/rhythms.

Available from F M Co-op.

= MIKE KUCHAR =

GREEN DESIRE 1965 20 min. Color \$25.00

In my mood piece, *GREEN DESIRE*, I felt a wish to recreate the feeling of Youth verging on Manhood, or to put it more correctly, the emotional gap or void between Adolescence and Adulthood. I wish to stress the word "void", because that's what I feel it really is, a dark threshold, unknowable and supremely beautiful. Beautiful because it is innocence deliberately making itself vulnerable to the unexplored unknowable. It is the discovery onto the void, the biological drift into it, that is the most haunting phenomenon in the human mind. -- Mike Kuchar

MADONNA 15 min. B & W \$15.00

Credits: Floraine Connors, Marshall Hall.
A frolic with love gods and sex symbols.

THE SECRET OF WENDELL SAMSON 35 min. Color \$50.00

Credits: Red Grooms as Wendell Samson.

Who is Wendell Samson? He is a Universe in himself, but perhaps even more complex. The Cosmic Bubble is governed by the forces of electrical magnetic inertia. He is governed by a need. Unstable. A hunger to understand the impossible. Himself maybe. A quest to find the equation to happiness in a cosmic structure where happiness is not a physical property. He is a Star in the cluster of stars. A solar speck in the speckled nebulae of souls. A silent phantom radiating in the heavens of shining phantoms. Floating on islands within islands, in a bubble fifty trillion light years curved. -- Mike Kuchar

Available from F M Co-op.

= GEORGE LANDOW =

FLEMING FALOON 10 min. Color \$12.00

Shown at International Exhibition of New American Cinema, Paris and Fluxus Festival, Amsterdam.

"... I showed your films for beauty's sake, because they are beautifully perfect, tho' not perfectly beautiful - that is, not that which engenders an ease of feeling - thinking, or total sensing, not to be confused with 'easy' feeling and/or thinking." Stan Brakhage

"...the freshest film of the Exposition." Noel Burch, Paris.

FILM IN WHICH THERE APPEAR EDGE LETTERING, SPROCKET HOLES, DIRT PARTICLES, ETC.

1965 10 min. Color \$10.00

Available from F M Co-op.

= CARL LINDER =

THE TELEPHONIC DOLLS 15 min. B & W \$15.00

"Linder made an earlier film, *THE TELEPHONIC DOLLS*, in which a girl wearing a huge bug-shell is menaced by some kind of female sadist who inhabits an all-white junk-sculpture environment." Ernest Callenbach, Film Quarterly

THE DEVIL IS DEAD 20 min. Color \$30.00

"It comes out of the familiar surrealist tradition, but with various peculiarly contemporary twists. It is remorselessly and minutely biological, with a microscopic eye for the hair, the pore, the mucous membrane; and it displays an interesting color sense, using predominantly reds, fleshtones, etc., which are neither drably real nor yet totally abstract; Linder operates in a heavily superimposed style, but relies on the psychological content of his images for much of his film's impact." Ernest Callenbach, Film Quarterly

"In *THE DEVIL IS DEAD* Linder seems to have reached deepest into his unconscious and expressed it clearest. He has made himself as unashamedly nauseating as he could. It is the poetry of a sick, bad dream ... memories of Max Ernst, Masson, Bosch, Cautaud, Leautremont ... *THE DEVIL IS DEAD* is almost an anthology of all classic surrealist imagery, seen through new eyes, and with new feeling. Jonas Mekas, Village Voice

THE BLACK AND WHITE PEACOCK 15 min. B & W \$15.00

"The film opened with an arm and a leg, apparently disembodied. The arm and the leg apparently liked each other. In fact, they seemed to have a nice thing going for them. But this wasn't just going to be another arm-meets-leg picture. They disappeared and a brain appeared on the screen. Someone kept jabbing the brain with a stick. We were still waiting to see our first peacock when it ended." Mike McGrady, Newsday

SKIN 12 min. Color \$20.00

"...a beautiful, beautiful film - the most beautiful I've seen since Anger's *EAUX D'ARTIFICE*." Bob Brown, Film-Maker's Cinematheque

"His new film *SKIN* is very, very good, as good as *THE DEVIL IS DEAD* and, perhaps, even better." Jonas Mekas, Village Voice

THE ALLERGIST 5 min. B & W \$7.00

A film about a girl in a telephone booth, and about the reflections on the booth's glass which the camera notes somewhat obsessively.

Available from Carl Linder, c/o Fine Arts Dept., Fairleigh Dickinson University, Madison, New Jersey.

= GEORGE MANUPELLI =

THE IMAGE IN TIME 1957-59 13 min. Color \$15.00

Credits: Music by Robert Ashley.

A diverse collection of subject-matter images edited to create unexpected relationships between ordinarily incongruous things and events and accompanied by the first of Robert Ashley's electronic-music compositions for films.

THE HOUSE 1961-62 10 min. B & W \$15.00

Credits: Starring Christine Cooley. Music by Robert Ashley.

A young girl visits an abandoned farmhouse and is consumed by an unseen power lurking there.

= GEORGE MANUPELLI= (cont.)

THE BOTTLEMAN 1959-64 43 min. B & W \$45.00

Credits: Starring Gaston d'Haillecourt. Music by Robert Ashley.

Mixing real with unreal events that happen in an abandoned sugarbeet factory, in empty towns, and in a countryside where cows have the voices of playing radios, the film patiently observes the incidents that lead to the annihilation of a ragged bottlepicker at the hands of a young boy and girl.

THE BOTTLEMAN: EXPERIMENT FOR TWO SCREENS II

1959-63 21 min. B & W Sound on tape \$45.00

Credits: Music by Robert Ashley. A two-screen edition of the single film.

JENNIE AND THE POET or MEANWHILE A TWOPIECE 1963-64 36 min. B & W \$40.00

Credits: Jennie Fitzpatrick as Jennie; Frithjof Bergmann as the poet; Milton Cohen as Dr. Cohen; Christine Cooley in excerpts from *THE HOUSE*; Aune Brita Ronkanen in excerpts from *LORD RANDALL* as the witch ("Round velvet buttons separated her holy from her wicked breast, and a glittering belt containing poisons cinched her waist"). Narration by George Manupelli. Music by Robert Ashley.

A love story for the Sunday after Christmas: a doctor of biblical wisdom and an amateur nurse care for a sick poet in flight from the police. Driven all the way from Boston in the side-car of a motorcycle, the poet says, "I had a girl with a drugstore for a soul ... so I hit her ... hard." "Did you kiss anyone," Jennie says. "No draughts, no visitors," the doctor says.

MY MAY 1962-64 27 min. B & W \$35.00

Credits: Cast in order of appearance, Elizabeth House, Carlene Kimble, Gaston d'Haillecourt, Denise Govert, Joseph Wehrer, Betty Manupelli, Jacqueline Brown, Mary Ashley, chickens from *THE FOX I*, Jenny Fitzpatrick, Christine Cooley in excerpts from *THE HOUSE*, Robert Ashley, footage from the 1963 March on Washington, the Fourth of July parade in Ypsilanti (1963), and George Manupelli. Sound by Robert Ashley.

A mock-autobiographical fantasy about love where a large cast costumed in a decaying wedding dress, bikinis, and the trappings of a vagabond, play just two roles. The film follows an ambiguous course and concludes by casting the social problem before us.

FIVE SHORT FILMS 1964 8 min. B & W \$15.00

DECEMBER 1962: A FILM FOR HOODED PROJECTOR Music by George Manupelli

I LOVE YOU DO NOT BE AFRAID Music by Robert Ashley

SAY NOTHING ABOUT THIS TO ANYONE Music by Gordon Mumma

I MUST SEEYOU REGARDING A MATTER OF THE UTMOST URGENCY Music by R. Ashley

IF YOU LEAVE ME I WILL KILL MYSELF Music by Gordon Mumma

Short films produced by working with black film leader, including the first in the all-black Film for Hooded Projector series. The remaining films in the suite venture a new kind of film imagery. They touch on the subliminal while their effect is that of a high-contrast dream of a bombing of a forest battlefield at midnight where the only light comes from the intermittent explosions of the bombs and the fires.

EVIL AND ANTIQUITY 1964 B & W Variable length, performed sound cued to sound on tape, performance fee.

Credits: Performed by George Manupelli, Gordon Mumma, and Robert Ashley. Music by Robert Ashley.

Essentially, *THE HOUSE*, *THE BOTTLEMAN*, and *MY MAY* edited as one film for three or four projectors that run simultaneously.

= GEORGE MANUPELLI = (cont.)

L'HISTOIRE DU SOLDAT 27 min. B & W Sound on tape \$35.00

PORTRAITS, SELF-PORTRAITS, AND STILL LIVES 45 min. Color \$50.00
Part I. In production, available soon.

PORTRAITS, SELF-PORTRAITS, AND STILL LIVES 45 min. Color \$50.00
Part II. in production, available soon.
Available from George Manupelli, Box 283, Ann Arbor, Michigan.

= MICHAEL MIDEKE =

NIGHTRIDE 1964 10 min. Color Rental unknown

A synthetic color exploration of Chod experiences on the Astral Plane. Made at a time of despair and poverty in response to Jack Smith, who kept saying, "Why don't you make a color film?" My only resources being 2000 feet of B & W stock, plus a processing connection, I resorted to Magick and shot the film in five days, the color conversion being accomplished in the processing.

MING I 1964 8 min. B & W Rental unknown

Haiku sketches of my wanderings in the real world ... glimpses of a no-place. "Here the sun has sunk under the earth and is therefore darkened. The name of the hexagram means literally 'wounding of the bright'."

I-Ching

MANTRA 1966 5 min. Color Silent Rental unknown

An expansion into new techniques: 20 camera stages, five cameras, 8 and 16 mm composite printing on a homemade optical bench ... a trailer for AASIS. An approach in visual terms to the psycho-kinetic effect of mantra pronunciation.

AASIS 1966 30 min. Color Rental unknown

"A lost myth recovered from the bowels of civilization. An ancient chronicle, wrapped in veils and animal hides, unfolding in the evolution of three interlocked aspects: The Assassin's Dream, Butterfly Mudra and AASIS." Richard Patton

For six months of shooting I lived in dreams; first, those of my cast, then my own, mixing the script or first dream with these new ones, then the mingled dream which is a shooting session. Essentially, the shooting was a prolonged psycho-drama for everyone involved, the goal being the uncovering of a certain lost myth.

Available from Audio.

= RICHARD MYERS =

THE PATH 1961 25 min. B & W Silent \$12.00

"Well made ... poetically sustained." Amos Vogel, Cinema 16.

THE PATH tells of a group on an outing. Just as we do in dreams, reveries, fantasies, and day dreams, the film jumps around in time and space. The scenes are meant to be a complex interaction of slow and fast, light and dark, fluid and static; constantly building to a dramatic visual climax.

= RICHARD MYERS = (cont.)

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FIRST TIME HERE 1964 24 min. B & W \$20.00

Credits: Sound technician, Don Baker. Shown at: Ann Arbor Festival and tour, 1964; Midwest Festival, 1964; WMSB-TV, Michigan; invited to remain in the film archives of the Venice Film Festival.

"Major discovery of the Ann Arbor Film Festival..." Pauline Kael, author

FIRST TIME HERE is not realistic; neither is it purely illusory. It is a fantasy which alienates itself from the "real" world and takes us on a journey through the glitter-cardboard prop world of a carnival exhibit which shows "effects" of an atomic bomb on a mock city. Through particular details we see an organic and continuous chain of events which lead to an actual atomic blast. Through many generalized images the main theme of renewal is stated, and culminates in the sequence with the dancers in which earlier events are juxtaposed.

WOOD ASSEMBLAGE 1964 11 min. Color \$10.00

Credits: Music composed by Fred Coulter. Co-produced and directed by Mel Someroski. Sound technician, Don Baker.

"One of the highlights of the Ohio Art Education Association Convention..." Martha Bains, Art Consultant, Dayton Public Schools

A photographic account of a spontaneous art project in wood assemblage. The students in the film are sixth graders at Norton Elementary School, Norton, Ohio. The structure of the film parallels the same kind of growth and movement that the children were involved in during this project.

CORONATION 1965 21 min. B & W \$25.00

Credits: Music composed by Fred Coulter. Costumes by Mel Someroski. Sound recording by Don Baker.

Ann Arbor Festival and tour, 1965. Sao Paulo, Brazil Biennial Festival, 1965. Hull House Festival, 1965.

"Richard Myers is one of the most talented and one of the most unknown film-makers in the country... In the same sense that Bruce Baillie's MASS is generally regarded to be the film masterpiece of 1964, Myers' CORONATION ranks with the two or three very best experimental films of 1965." George Manupelli, Director, Ann Arbor Festival

A coronation signifies the changing of the crown from one man to another. Significantly here it also implies a transferring from one generation to another. The film also parallels events we read about everyday in the newspapers from gangland killings to presidential assassinations, women being attacked while crowds look on, to mother uses son's face for an ashtray. The sometimes disturbing and absurd visuals are meant to have a cathartic effect.

Available from Richard Myers, 207 Crain Ave., Kent, Ohio.

= RONALD A. NAMETH =

UPPER U.S. 20 min. B & W \$20.00

Credits: Mickey Elliston, Judy Bendel, David Roth, Paddy Mulroe, David Root, Jerry Deruntz, Kurt Heyl.

Outstanding Film Award, Kent Festival, 1966.

"I felt the film to be the warmest and most intimate personality at the Festival and I am happy to have seen it." Richard Myers

Described variously as "An evil comedy of war games and atrocities" and "war games between the master builder and his -olls."

= RONALD A. NAMETH = (cont.)

REQUIEM 7 1/2 min. Color \$7.50

Credits: Starring Scott Bartlett.
A poetic confrontation of Man and God.

CHURCH OF GOD 12 min. B & W \$12.00

ANDY WARHOL'S EXPLODING PLASTIC INEVITABLE 30 min. Color \$30.00
Available January 1, 1967.

THE COMING OF THE LORD 40 min. B & W \$40.00

Credits: Co-maker, Steve Auslander. Starring Steve Auslander as the General and God.

Available from F M Co-op.

AARON SISKIND PHOTOGRAPHS 18 min. B & W \$18.00

A retrospective of the work of Aaron Siskind with narration by the photographer.

Available only from Ronald A. Nameth, 513 Bash Ct., Champaign, Illinois.

= HARRY NOLLER = (see also RON FINNE)

ARCHETONAL CONTRAVISATIONS 1965 5 min. B & W \$5.00

Credits: Collage, Jed & Ann Irwin. Music, Lennie Tristano.

Available from Ron Finne, 2338 Agate Ave., Eugene, Oregon.

= ANDREW NORLEN =

THE NEW YORK MISERIES 1966 15 min. B & W \$30.00

Part I (Sheila)

An aging, but still lovely woman in New York shoots her last shot and misses. Death is fingered as the last romantic. The devil dies of fantastic, horrible boredom. God toys with atheism, and is disappointed. Memory, desire, love, hate, life and death, reality and illusion incredibly fucked up and entangled.

How an awful angel of death bites our respective clits and cops our respective heads accordingly and how he makes us bleed and how we like it and ask for more and how he gives us more and how he fucks us in our poor asses just as we bend over to pick up the Jew-Fat soap bar of love, and how we shriek and squeal, and the feathers fall like blacksnow, and how he calls it love and how we believe him, and how it all turns out to be too true.

THE NEW YORK MISERIES 30 min. B & W \$50.00

Part II (Scenes from Life)

Fifteen documentaries, each about two minutes long, each about some common thing: talking, eating, the morning shits, the afternoon fucks with the light coming in, listening to music, getting stoned, singing, etc. Some fantastic crippled beggars doing their routines on 14th St. Several portraits of people. All of them were shot with live sound. This film will go on forever.

= ANDREW NORREN = (cont.)

DIE 11 min. B & W \$20.00

An unnatural orgy of pussy and murder. It will make you wish you were dead. With the Auschwitz String Orchestra, conducted by A. Eichmann.
"Very tasty." R.S. McNamara
"It makes *Night and Fog* look like a humanist picnic." A.N.

GIVE IT TO ME 30 min. B & W \$50.00

A post-Warhol-Maysles documentary. A young man and woman living together in New York.

FORGET IT 30 min. B & W \$50.00

Conversation with an ex-Nazi, just back from his vacation in Argentina. It ends badly.

"Nasty." Ken Kelman

SAY NOTHING 30 min. B & W \$50.00

Conversation with a young actress. She dances, sings, reads a dirty book, talks about her soul. I love her.

Available from F M Co-op.

= GERALD SLICK =

EVERYBODY HIT THEIR BROTHER ONCE 26 min. B & W Rental unknown

Available from James Goldner, Radio-TV-Film Dept., San Francisco State College, 1600 Holloway, San Francisco, California.

= CHICK STRAND =

ERIC AND THE MONSTERS 4 min. B & W \$5.00

First film ... 1964.

Available from Audio.

= WHITLEY STREIBER =

THAT GOOD NIGHT 10 min. No further information known

Available from Whitley Streiber, 610 West 30 St., Apt. 209, Austin, Texas.

= WALTER UNGERER =

THE TASMANIAN DEVIL 20 min. B & W \$15.00

Credits: Assisted by Juan Drago and Arnold Jenkins.

Documentary film in Cinema Verite style about the Tasmanian Devil, a roadster auto built for drag racing, and the men who built the machine.

MEET ME, JESUS 15 min. Color \$20.00

Credits: Assisted by Henry Savage.

New release ... compilation footage plus original material with drawing on film ... film about the fate of the world.

Available from Walter Ungerer, 41 West 28 St., New York, N.Y. 10001.

= MICHAEL K. WIESE =
HI MOM 9 1/4 min. Color \$20.00

A painting on film prepared by thirty seventh graders who say most everything. Music by Jimmy Smith.

Available from Michael K. Wiese, c/o San Francisco Art Institute, 800 Chestnut St., San Francisco, Cal. Summer: 1205 Waverly, Champaign, Ill.

= LLOYD MICHAEL WILLIAMS =

THREE: LESPOISSONS, JABBERWOCK, OPUS 5 12 min. Color \$15.00

LES POISONS is a film for children. Winner, First Annual Bolex Festival.

JABBERWOCK is adapted from the Lewis Carroll poem. Silver Medallion, Cannes, 1958.

OPUS 5: "... not wholly an abstract film ... skillfully combines both abstract and experimental images to project a mood of nightmare terrors at once indefinable and affecting. The soundtrack, also semi-abstract, is no less ably managed, creating a totality of effect which won for the film the Judges' Third Prize." Midwest Festival, 1962

URSUTA 13 min. Color \$15.00

Gold Medallion, Best-Scripted Film, Cannes, 1961.

Original score: string quartet, plus electronic sound-effects. The story of a child's mental decay, based on "Miss Gentible" by Charles Beaumont.

WIPES 1 1/4 min. Color \$4.00

First Prize, Canyon Cinema Festival, 1964.

A jigger of pure visual tonic; a program de-lightener.

LINE OF APOGEE 60 min. B & W/Color \$80.00

To be released in February, 1967.

Available from F M Co-op.

= JUD YALKUT =

TURN TURN TURN 10 min. Color \$20.00

Credits: Sound by USCO.

Shown at the Bridge and Gate Theaters in New York and on Channel 13, NET, New York, as well as in one man shows.

A kinetic alchemy of the light and electronic works of Nicholas Schoffer, Julio Le Parc, USCO, and Nam June Paik. An experiment in McLuhan's "the medium is the message" and inter-media translation.

Available from F M Co-op.

= VERNON ZIMMERMAN =

LEMON HEARTS 1960 26 min. B & W \$30.00

Credits: V.Z. Productions. Starring Taylor Mead.

Cinematologists Rosenthal Award, 1962. Midwest Festival, 1962.

Taylor Mead in eleven roles. Filmed in the now-demolished Victorian houses in San Francisco's Western Addition Redevelopment area. "The film opens with Taylor Mead wandering aimlessly through a shabby alley where he sees displayed paintings of Edward Lupper's 'romantic decadence'. Suddenly the paintings form a collage of ruins that lead by means of a decaying staircase into the real thing - the Western Addition rubble. The remainder

of the movie concerns Taylor Mead's abortive romances with some anachronistic Victorian spinsters of various illusionary ages and fantasies, all played by himself. Ultimately Mead suffers an acute disillusionment with these shadowy beings of yester-year and flees to the modern insanity of the Jack Tar Motel, clutching in his hand a suitcase filled with the artifacts of the forgotten life ... It is not pathos Mead evokes, nor derision. It is rather a Chaplinesque sense of incongruity. All civilization takes on a ridiculous note in terms of Mead, and his answer seemingly is: I am, therefore you think." Lee Stothers, San Francisco Territorial News

TO L.A. WITH LUST 1961 27 min. B & W/Color \$25.00

Credits: V.Z. Productions. Starring Ingrid Lothigius, Taylor Mead, Eric Nord and Nudie.

"...wild and dirty, but so easy to understand, comparatively speaking, that it may be considered a fair introduction to cinematic youth on-the-march. It has distinct traces of humor, no thanks to Zen, and offers several moments of pleasure in the early going. The star, Ingrid Lothigius, is a blond who photographs well and deadpans her life and hard times like a pro." Archer Winsten, New York Post

THE COLLEGE 1963 55 min. B & W \$45.00

Credits: Produced by the Documentary Film Group, University of Chicago.

"...a free-style documentary which explores the folkways of undergraduate life on and off the university campus. It dispenses with script, actors, and staged situations of any kind. Instead, the cameraman-director roams at large through the university community..." Panarama, Chicago Daily News

"...continually engrossing both in its interpretation of its subject and as an example of highly imaginative filming and editing. ... This was not the College as decadent progeny of the golden age of you know what; it was certainly not the College which the Public Relations office has tried so hard to cultivate." John Cawelti, Chicago Maroon

SCARFACE AND APHRODITE 1963 15 min. B & W \$15.00

Special Commendation, Third International Experimental Film Festival.

Based on a "Happening" by Claes Oldenburg, with a cast of twenty. "...capriciously following the commedia dell'arte... A few moments have a superb freedom: as the 'necessities of life', as 'the consequences of dreams' ... the girls who make faces at each other, or that struggle on the floor under the bags that fall from the ceiling are not funny; but the one who fights with her own wings - made of blown-up bags, like shiny wet flags - she is 'La Folle du Grande Canal'." Rene Micha, Temps Modernes

AMERICA AU GRATIN 1964 8 min. Color \$10.00

Credits: V.Z. Productions.

An improvisation with Margaret Goll and Wheatfield Ergot.

Available from F M Co-op.

NOTE: All comments and descriptions, unless otherwise noted, are by the film-maker.

ABBREVIATIONS USED:

F M Co-op = Film-Maker's Co-operative, 414 Park Ave. South, NYC, 10016.

Audio = Audio Film Center, 406 Clement St. San Francisco, Cal.

This is a continuing directory of independent films, and film-makers are again urged to send information, especially on new films. Please follow the format of the above entries.

